

The School Musician



Complete
Story, Plans and
Specifications
of
Lenoir's
New
School Band
Building

21 Other Features



Merry
Christmas
to you

DECEMBER

1937

Bill Moore, French Horn
Lenoir High School
Lenoir, North Carolina
First Division
1937 Regional Contest



GIVE THE SCHOOL MUSICIAN FOR CHRISTMAS!



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We Aim to Please

"In the short time that I have subscribed to *The SCHOOL MUSICIAN*, the articles, pictures, and letters in it have served to stimulate to a high degree the members of my music organizations. My copy is kept busy going from one student to another. After they have all had an opportunity to see the value of subscribing personally, I intend to start a campaign for the "Spinno" baton.

"Music in the Reed City High school is rapidly assuming a very enviable position for a Class C school. During the football season just closed our team lost every game except the last one and yet financially, the gate exceeded the total of more than any four previous seasons combined. Why? Because the forty-piece band, with its three flashy drum majors, and assisted by a twelve-piece drum corps, put on such a fine show before each game and between halves. New uniforms added to the band's attractiveness in marching formations, and the playing effectiveness is improving to a remarkably noticeable degree. Everyone in our small town is proud of our band.

"Now that the football spotlight has been removed from the band, the high school orchestra is the center of attention in its preparation to accompany the Reed City Civic chorus in its fourth Christmas presentation of Handel's 'The Messiah.'

"The above doesn't adequately describe the complete musical activity in our school, but may serve to introduce us to *The SCHOOL MUSICIAN*, whose acquaintance we are certainly enjoying."—K. V. Kincheloe, Reed City, Michigan.

Thanks. And by the by, if you have uncovered any special trick in teaching, managing or directing a school band, Mr. Kincheloe, you might reveal your secret in an article, which we would be glad to publish.

Mr. Dalbey Is Correct

"In your November issue on page 41 your William F. Raymond endeavors to give an inquirer advice as to how to make trombone oil. I know nothing of the material he suggests, but I do know that he should have advised the young man to take his slides to an experienced repair man and first find out if the slides were in good condition before condemning all slide oils. If slides are dented in any way or out of alignment no oil that could be made would do any good. We know that we have an oil that, if the slides are in good condition, will give satisfaction, and there are other good oils on the market, too. The making of a good oil is not as simple as Mr. Raymond thinks."—W. R. Dalbey, Omaha, Nebraska.

Yes, there are so many first-class oils on the market, made by experienced chemists, put up in such con-

(Turn to page 48)



HE WHO LAUGHS LAST PLAYS A CONTINENTAL!

Last year, Elmer was easily the best sax man in the Bentley High' Band. Charley played a fair second, envied Elmer, tried hard to equal his rival, couldn't come close.

But when tryouts for first chair came again with the opening of school this Fall, Charley literally played rings around Elmer. His tone and execution were definitely better. Charley was unquestionably "tops" in Bentley, and Elmer lost his "front seat."

"Now, don't be like that, Elmer," said Charley to his defeated friend after rehearsal. "You've sure kept ME frying long enough. But I never realized it was that old heavin' sax holding me back,—not 'till I got this new Continental. Boy, is it A HONEY."



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Continental BAND INSTRUMENTS
Dept. 12122, 630 South Wabash Ave., Chicago, Illinois



Emil W. Puffenberger, Canal Fulton, Ohio

WE ARE MAKING AMERICA Musical

When Emil Puffenberger was playing trumpet in the East High School, Cleveland, Ohio, band under the direction of Harry Clarke, he entertained a vague hope of one day being, himself, a school band director. Later the family moved to Frankfort, Indiana, and Emil again made the high school band which was under the direction of Aubrey Thomas. This new experience broadened his musicianship and strengthened his ambition. Pursuing, he attended Macalester and St. Paul-Luther colleges, both of St. Paul, Minnesota, for two years each and was awarded his A. B. degree in 1932. He played trumpet with Macalester and received his first real experience in directing at St. Paul-Luther. Later he directed the West Lebanon Community band for three seasons and advanced himself through a special course in music at Capital university, Columbus, Ohio, which brings the story of his music education up to 1935. In the fall of that year Emil W. Puffenberger took the post of music supervisor at Canal Fulton, Ohio, where he remains today a success and a credit to his early instructors and the school band movement. His record is of the highest order, and his work has brought him the respect and loyal co-operation of the community. He received his musical start in a high school band, and he is now, through that medium, devoting his life and energies toward Making America Musical.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

DECEMBER

Vol. 9 1937 No. 4

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WIN A FREE TRIP TO Italy ALL EXPENSES PAID!



BE THE GUESTS OF CAVALIER MARIO SOPRANI ON THIS GLORIOUS TRIP TO Romantic CASALE DI STURIA

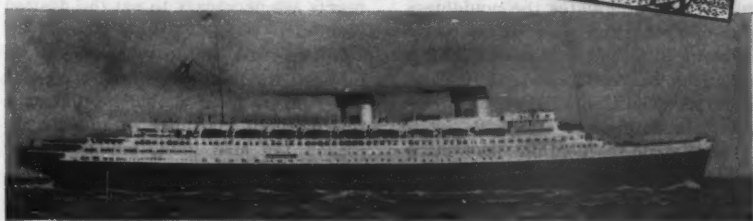
● Would you like to take a trip to picturesque Italy next August with all expenses paid? The opportunity is yours. If you have never tried to play an accordion, you are eligible to enter Soprani's nation-wide aptitude contest to win one of these glorious vacation trips. No special qualifications required. It is open to all ages. Juveniles will not have to compete with adults. And the ten final winners will be given, next summer, August, 1938, a grand trip to Italy, all expenses paid, the guests of Cavalier Mario Soprani, titled Italian maker of the world-famous Soprani Ampliphonic Accordions. You have a full chance of winning. The purpose of this national Soprani Accordion contest of aptitude is to prove how easy it is to master a

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Your local Soprani Accordion dealer is authorized to enroll you and start the first event of this contest for your town, in his store after Jan. 1st. Immediate registration is imperative. See your local Soprani Accordion dealer at once. Registrations close Feb. 7th. Final contest July 9th. File your application immediately. Or, if you do not find a Soprani dealer in your town, write direct for registration blank and full details. Every beginner has an equal chance. It's a grand opportunity. Call or write today.

SOPRANI, INC.

Dept. 1222, 630 S. Wabash Ave., Chicago, Ill.



Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

●IN THE PAST few months I have had the privilege of hearing some of the finest bands in the world, including the Cold Stream Guards and Grenadier Guards bands of London, Garde Republicane band of France, (believed by many to be the world's best), also the Long Beach, California, Municipal band, and some of Chicago's excellent bands playing the Grant Park summer concerts.

Having expressed my opinion regarding the modernizing of bands in a previous issue of this magazine, I am more than ever convinced that a radical change is necessary.

If bands are to be used only for parades, football games and ballyhoo, the present instrumentation is adequate, but if bands are to aspire to success on the concert platform and attain great popularity, a change of instrumentation assuredly is necessary. More flexibility is needed and, of course, more literature written especially for bands in a modern style of arranging, not merely transcribed orchestral works.

You may ask what my idea of modern instrumentation would be,—here it is; 4 cornets, 3 trombones, 1 baritone, 2 tubas, 4 horns, 3 percussion, 4 cellos, 6 string basses, 2 oboes, 1 English horn, 2 bassoons, 1 alto clarinet, 1 bass clarinet, 4 flutes, 1 piccolo, 1 E_♭ clarinet, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 13 B_♭ clarinets, harp, piano and electric organ. I expect an argument on the last two instruments of this group, piano and organ, but let me say there are plenty of instances where a piano would lend much added color to the reed section, and as for the electric organ, (practically a new instrument on the market), it is unequaled for its effects with a concert band. Colonel Armin Hand used one this past summer with his band at the Grant Park concert (Chicago) with great success. Arrangements should be made so the organ could be omitted, as the cost of this instrument would be prohibitive to many bands.

Regarding the use of so many strings, I believe that nothing can duplicate the pizzicato and tonal effects of cellos and string basses. The use of these eliminates the muddiness of so many baritones and tubas. I do not claim to be the originator of cellos and string basses in band, as the late Frederick Neil Innes used these instruments with great effect.

I also wish to mention once more the use of the so-called color mutes throughout the cornet and trombone

HOW



I, David Bennett, Would MODERNize the BAND

At the National School Band clinic at Urbana last January, David Bennett's ensemble arrangements took the show. In this article he makes bold suggestions for a new band instrumentation.

sections. These have become a necessity with modern radio orchestras and can be used just as effectively in concert band. Beautiful blending effects are produced in the cornet and trombone sections by the use of hats and megaphone, although clever arrangements are necessary to get the desired results.

Notice this group consists of 60 players, which I think is as large as any concert band should be, unless a few more B_♭ clarinets be added. My reason for size limitation is in the great amount of tone volume produced by a band, and I believe unless each

section can hear each other distinctly, poor rhythm is the result. I rather expect you to reply that this instrumentation is more like an orchestra. Well, what of it? The symphony orchestra has always been considered to be the acme of large ensemble groups. The old masters wrote for these as the highest test of their ability, and nothing has been written by them for concert bands which proves their lack of faith in an old style band as the medium for expressing the best music. Who is to say what the instrumentation of any musical organization shall be if it brings results? Many a successful musical radio organization attributes its success to a special instrumentation.

Another item is the use of electrical amplification. This adds volume when needed and gives many added effects, such as muted cornet solos and sub-tone clarinet solos, and builds up the voices of singers.

A few words in regard to programming. My idea of a band program is one that does not imitate a symphony orchestra but is highly diversified. Small ensemble groups taken from the band, such as clarinet quartet, saxophone sextet, playing short, lively numbers, are a diversion and contrast for any band concert. More modern American music of the concert type should be played. I would use salon (light concert) arrangements of the standard popular tunes. By standard I mean the popular tunes that live. These numbers can be played year after year and are always enjoyed by the public.

In my opinion the present system of conducting high school band contests (though helped considerably by the new ruling) still leaves much to be desired. Precious hours are consumed rehearsing contest music that is often over the heads of most of the players. This time might be used to better advantage by preparing clever programs for concert and public appearances. Also, the continued rehearsal of the same few compositions, regardless of how fine this music may be, is sure to become monotonous and tedious to the student; staleness and disinterest is the ultimate outcome. New music is the life of any organization, either professional or amateur. It would not be fair for me to criticize without offering something better, and after careful study of the situation may I suggest this? A committee select new compositions written with the respective graded ability of the bands in mind and a photostatic copy be mailed to each band one week be-

(Turn to page 44)

The Saxophone and the School BAND

By Cecil Leeson

World's Foremost Concert Artist of the Instrument

● IN THE COURSE of a career devoted to giving saxophone recitals in various parts of the country, the writer has had the pleasure of meeting and talking with the conductors and the personnel of a great many school bands. During the past summer these contacts were pursued more intimately, and a greater length in the writer's capacity as saxophone instructor at the National Music camp at Interlochen, Michigan. Here the opportunity existed to watch and study a school band in daily operation and to talk with supervisors representing a cross section of the school systems of our various states.

In these discussions, one problem in particular arose with such frequency and regularity that it might be profitable to devote this article to its consideration, together with some suggestions regarding the manner of its resolution. This problem concerns the number of saxophones that should be used in a school band in order to realize maximum effectiveness, the proper balance in the apportioning of the voices, and the style and type of tone most calculated to enhance the organization.

In the majority of cases, the average band, regardless of size, employs no more than a quartet of saxophones, and sometimes only one or two parts are represented. If one were to organize an ensemble with the brass instruments outnumbering the clarinets five to one, the unhappy result would not rest on the shoulders of



A prominent figure at the National Music camp at Interlochen, Michigan, for the past two years, Cecil Leeson has brought to school music directors a higher regard and a finer appreciation of the saxophone. Mr. Leeson is a strictly legitimate performer, and his work on the instrument lifts it clear of the false impressions of a wild, jazz era.

the clarinet, but upon the improper instrumental balance. However, four saxophones attempting to be heard against many times their number of wood winds and brasses are in exactly the same fix, and it is no wonder that the players are tempted to overblow, producing tones of inferior quality.

The remedy lies in the use of more saxophones. To determine the number required, thought should be given

to the saxophone's proper function in the band. Tonally, it is a hybrid or mixture and, properly played, combines some of the qualities of all the various families of instruments. Such an instrument is ideally fitted to bridge the chasm between the wood winds and the brasses and to weld the ensemble into a homogeneous whole. If present in sufficient numbers, and with

(Turn to page 35)



This night picture presents the Proviso Township High School band as it pulled up in front of the stand at a recent game. Drum majors shown in the picture are, left to right, Julius Nordholm, Jack Davidson, Mark McDunn. The bell player is Dean Hytter. So that the bell player would be able to use both hands, the bell-lyra was placed on the field in proper position while the band was forming for its fanfare. During the maneuver the band drew up with the bells in proper position. The bass drum was brought up behind the bells for the trio of "Thunder and Blazes." In the picture the bass drum looks like a baby; as a matter of fact it is a full size bass drum and carries more than fifty lights on one side.

NITE Life

at Proviso

By Bruce Skidmore

● **FOOTBALL CROWDS** seem always to be looking for new thrills, and it is the duty of every football band to satisfy them. The Proviso Township High School band, directed by J. I. Tallmadge, did just that before an overflow audience one Friday evening this fall.

It was a clear, cold night, and as the gun announced the half, the Proviso band formed under the north goal posts. After a fanfare they started down the field to the brisk march time of "Semper Fidelis." Countermarching on the far twenty-yard line, the band returned to mid-field, where it did a "crisscross" rotation to face the visitors' stands. Off went the field lights, and, with the first notes of "Thunder and Blazes," the bells of the brasses became circles of colored lights. At the beginning of the second strain the tubas, cornets, baritones, and trombones stepped out to form a rank twenty yards long between the band and the audience. At the end of this number, the band resumed normal ranks and, countermarching

again, stopped, facing the Proviso stands.

After forming a rotating "P," the band took its regular formation, and again the field lights were turned out. With the first strain of the "National Emblem," the lighted cornets formed a rank, with each man about two and

one-half yards from the next. This rank was flanked by lighted tubas. At the beginning of the trio this rank marched forward and took up a position about five yards ahead of the trombones, which were also lighted.

On both sides of the field, the bass drum and bell-lyra stood blazing forth in all their glory. The bass drum had a large, illuminated "P" on the side facing the audience.

Out on either side of the band two of the drum majors twirled their batons, the red and blue lights on the ends spinning circles of color in the night.

The enthusiasm with which this show was received was tremendous. When the field lights went off and the band flashed on its lights, there was a pause, a sort of gasp; and then a second later the ground trembled with the roars of appreciation the audience gave out. It is actually true that for a moment the applause was so thunderous that the members of the band could not hear each other playing.

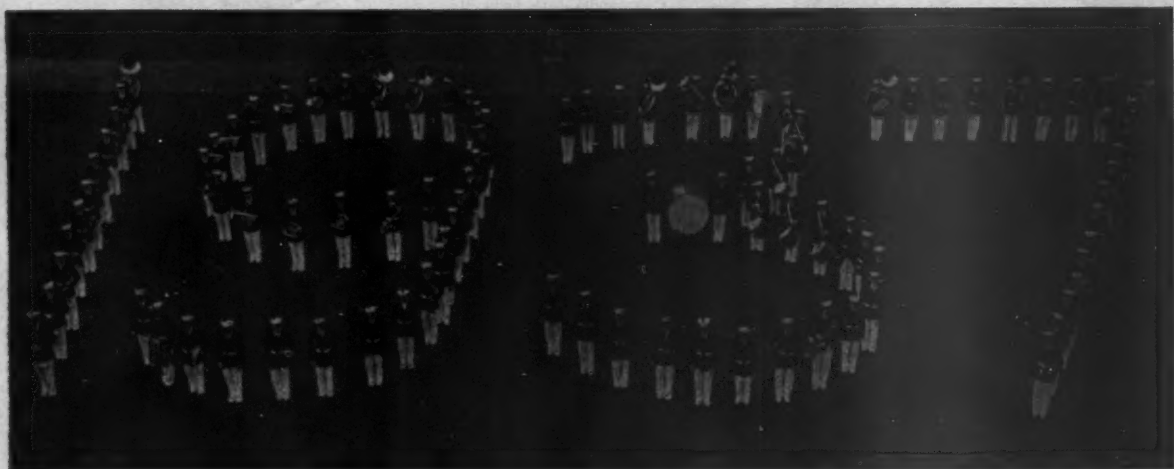
It was gratifying to Mr. Tallmadge, and to Mr. A. F. Fleming of the Band Parents' club, who donated his time and talents to the job. When these Band Parents do a thing, they do it right! Each player carried the batteries in his pocket except for the larger instruments which had theirs strapped on. The cost of materials was about \$50. All the music played was memorized, as is the Proviso custom.

Since the above account was written, Proviso band used lights with equal effectiveness in concert. The program was opened with "Stars and Stripes." As the trio approached, the house lights were dimmed, and each instrument, as it came to its solo part, turned on the colored lights of its bell. In the pit of the auditorium were four tables, and on each of these a drum major stood spinning his illuminated baton. The effect of such a number as an opener was quite dramatic.

Proviso Township High School band initials the gridiron.



Good-by —



Yes, good-by 1937. In some respects, we are not sorry to see you go. But you have made school music history and for that you will always be remembered. You mark the beginning of Regional National band contests, one of the most triumphant advances in the right direction that has occurred since the unofficial beginning of the school band contest era back in 1923. The last national orchestra contest bears your thumb print. . . Dr. A. A. Harding became president of the American Bandmasters' Association. Hundreds of school bandmasters and orchestra directors will remember you as the year they moved up to better positions. Thousands of budding musicians will mark you as the year in which they first tried to play a musical instrument. . . You have brought a wider horizon and better circumstances to this magazine, enormously increasing our family of readers and reflecting new hordes of benefit to subscribers, advertisers and publisher alike. . . For all of these good things we thank you, 1937. At the moment you have a pretty bad business limp, though you started out a very husky boy, but there is still time for complete recovery before you check out on December 31st, if you will only begin your daily exercises at once. Do that, 1937, and have a happy ending.

They'er 1937 W. U. Huskies

● IN THE formation above you see the "Husky" band of the University of Washington in Seattle which is under the direction of Walter C. Welke.

Considered by many the finest organization of its kind in the west the "Husky Marchers" number between 150 and 200 musicians.

From the University of Michigan Director Welke went to Washington three years ago and, starting with a small group, has molded an ever-revolving unit that has a steadily growing repertoire of high class marching routine. It has been said that the band could entertain for two full hours with its dazzling series of stunts that number well over a hundred.

And the odd thing about it all is that Welke bases his entire performance on three simple fundamental layouts that develop into a maze of circles and the like, comparable to the most sensational hidden ball play in football.

Maestro Welke builds formations from unique dance formations as portrayed in musical comedy screen productions. He sits and sketches these desired movements in the theatre and later applies the idea to his great band, just as a scout maps out an opponent's football plays.

The lovely fountain stunt performed by the band was taken from a dance scene in "Broadway Melodies of 1936" and those double and triple cartwheels were shown the first time by a bevy of Ziegfeld beauties in "the Great Ziegfeld"—and such is the foresight and ingenuity of Washington's dynamic leader.

Soliloquy

Miss Doris Councilman
Los Angeles, California

I open the tiny case.
Resting there a silver rod.
Cold.
Complicated keys.
A hard embouchure.
Lifeless.
I lift it from its place.
Rest it in my hands.
Warmth.
Lightly touch the keys.
Bring it to my lips
Lovingly.
I lift my heart in song.
What longing satisfied.
Feverishly,
My soul a throbbing melody.
I cannot play enough.
My flute.



LENOIR Dedicates Her School Band Building

● THERE WAS a good deal of opposition; many of the boys thought the idea rather foolhardy; but the Dysart-Kendall Post of the American Legion in Lenoir, North Carolina, had called this meeting in their upstairs hall to decide what should become of the Legion band and, more particularly, the instruments which had been donated to them by local citizens. A motion to contribute this equipment to the formation of a school band was under discussion.

It was apparent that the Legion band could not go on. Young men just back from the war with time on their hands had made a success of that band, but now, March, 1924, they had grown into family men with business responsibilities and little time for rehearsals. The old pride in the

organization had not diminished though, and that pride reflected itself to the band equipment. It had brought success to them, and whatever was done with it now must be marked with reasonable assurance of continued success.

Before the evening was over a final decision came to offer a conditional gift with the proviso that should the proposed high school band fall within two years the equipment was to be given back to the Legion.

The dedication on November 2, 1937, of Lenoir's gorgeous high school

The illustration above is from the architect's rendering of the complete building as it will appear when finished. The right two-thirds are now occupied, the left one-third wing is to be added later.

November 2, 1937

band building, with the brilliantly successful career of the band leading up to it, harks back to the night in March, 1924, when the origin of this now-famous band hung in such frail gauze of opinion. What if those legionnaires had decided some other way; what glories of benefit to the thousands of boys and girls who have participated in the band might have been lost; what a wealth of enjoyment and parental satisfaction accruing to the citizenry of Lenoir might never have been realized.

Early Hardships

Lenoir's Board of Education was itself, at the outset, doubtful of the outcome of this "newfangled" project,

and although they had agreed to provide the new band with suitable housing, there was certainly no funds for a director's salary, and so the disbanded Legion band had to include its director, who worked the first two years without pay, as part of the gift.

At first no regular band room was available. Each practice night the band met in a basement classroom. First, all desks and other school furniture had to be carefully carried out into the hallway and chairs carried in for the band to use. After, the practice the desks must all be carried back into place. All band equipment had to be carried to the homes of the players and their director, between band meetings, for safekeeping.

In time a regular band room was assigned for the use of the band. It had a concrete floor, low ceiling and hard plastered walls. There were a number of blackboards. All were calculated to echo sounds. In fact it was acoustically the worst possible place to practice, but at least it was the band's own, and the equipment could be locked up and protected between times.

But it was probably these very hardships, along with the success of the band despite them, that quickened the will of spirited Director James C. Harper and his many patrons of school band music to achieve the very climax that has now been realized with this magnificent new band building. What it will mean to the community in generations to come is beyond measure, and its beneficial influence reaches far beyond the city of Lenoir in the exemplified courage it brings to handicapped but ambitious school band directors throughout the country.

How the Money Was Raised

Situated in one of the most picturesque Blue Ridge valleys, Lenoir, a town of some six thousand inhabitants, leaned heavily on its summer mountain resort patronage. Industrially the city is rich in furniture factories and positively wealthy in community pride.



Lenoir owes its entire school band fame to one man, Captain James C. Harper. He started the band with a few instruments loaned by the American Legion, directed it for two years without pay, and now dedicates one of the finest band plants in America.

• • •

Traveling hither and yon in its own private buses, the Lenoir High School band doubtless makes more public appearances and takes part in more State and interstate events than does the governor himself

Thus it will be seen that Lenoir is not distinctively different from ten thousand other towns in the United States where school band buildings are needed. The citizens do appreciate what the school band has done in a publicity way for the city, but it took a man like Captain James C. Harper to bring this latent appreciation to a focus and into negotiable action. In a town of this inhabitants the customary forms of taxation for civic improvement could not be





Building Plan

You will see at once from the accompanying photographs and floor plans, the latter having been drawn purposely for publication in *The SCHOOL MUSICIAN* by the architect, Mr. Robert L. Clemmer of Hickory, North Carolina, that the present structure represents about two-thirds of the final plan.

In general, the building is devoted to a large rehearsal room for the band and smaller practice rooms, instrument rooms, lockers, office and toilets. The present structure was erected, however, with the complete building definitely in mind, and the east wall is a temporary one for easy removal when funds provide for the new wing.

The cabinet work in the instrument locker rooms bears visual evidence that there are some good fur-

stretched half far enough to meet the need. There was a small fund available from the school treasury. To make up the great difference Captain Harper and his sponsors preferred to cast their lots with the cheerful giver. And before the plaster was dry the new building was paid for.

Those contributors collected their first dividends when school band directors from up and down the Atlantic seaboard and school music celebrities from busy posts came to the opening. Newspapers in North Carolina and neighbor States carried headline stories of the new building and the opening event; WBT, leading radio station of the State, came down from Charlotte to broadcast a ceremonial band program; Dr. Austin A. Harding, president of the American Bandmasters' Association and Director of Bands at the University of Illinois, came to deliver a dedicatory address; and A. R. McAllister, president of the National School Band association and director of the famous Joliet Township High School band, unavoidably detained at the last moment, sent his son, Forrest, grade school band director of Joliet, with a stirring message of congratulation.



Making allowances for two very unsatisfactory photographs, these illustrations at least give you the proportions of the present building. The white wall in the upper picture is a temporary one, pending addition.

• • •

The band owns two fine passenger busses providing ample capacity, and a truck for instruments.

niture factories in the neighborhood. There are individual receptacles for all instruments, from the piccolo to the tuba and the bass fiddle, and a sturdy Yale lock safeguards each private compartment. There are two such rooms, of course, one for the boys and one for the girls, and there is ample room in each to take care of congestion when the entire band bursts in for instruments en masse. The girls also have what Captain Harper chooses to call a "lipstick" room, which may be converted into additional locker space as the instrumental department enlarges.

Two triangular practice rooms were erected at the rear of the band rehearsal room for the special use of the harpist and the xylophonist respectively. This arrangement provides for the moving of these large and



heavy instruments the smallest possible distance between private practice and band practice. The erection of these two rooms, however, had an unforeseen advantage which was distinctly noticeable at the very first rehearsal. The rounding of these corners provided a soundboard immediately back of each of the two sections in the two corners of the band furthest from the director, with the result that these two sections kept in perfect time with each other because they heard each other more quickly and distinctly. Thus the precision of the band manifested a distinct improvement from the beginning of the rehearsal in the new band room.

Although the air conditioning equipment has not yet been installed, the building is constructed for it with all air channels provided and the exact space provided for the machinery in the furnace room. The shaft is also provided for the service elevator which will be installed later.

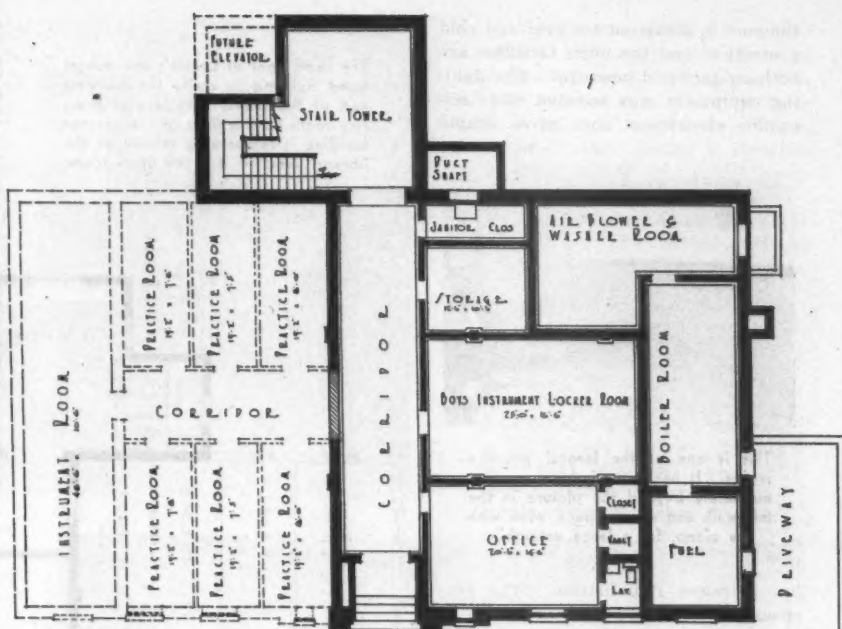
Adjoining garage space for the band's three busses was later bequeathed temporarily to the glee club and will be finished for that purpose. The busses will remain in their present housing until the new music building expands and provides space for the glee club elsewhere.

For Practice Supervision

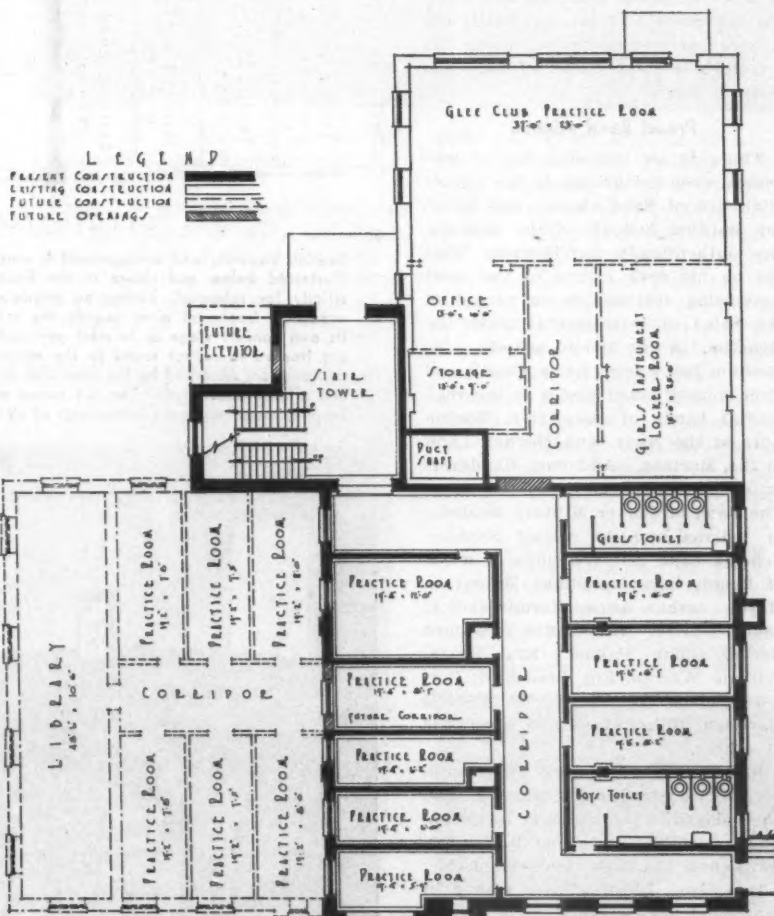
One of Captain Harper's most unique and useful conveniences is his communicating sound system which connects his office with eighteen stations, principally the practice rooms throughout the building. By this system the director can listen at will to what is going on in any given practice room. He may also communicate instruction to that room, and at his request, the occupants thereof may answer back. All of the controls are at Director Harper's desk. The loudspeaker in the practice rooms both receive and send without the aid of the student who does not leave his practice position for any purpose of instruction or communication. The installation was a special one achieved at a cost of about \$300.

The convenience, comfort, and safety of the students is an apparent consideration throughout the building. The structure is entirely fireproof; the fire tower stairway is ample, and there are two fire escapes besides;

These floor plans prepared especially for The SCHOOL MUSICIAN by the architect, Robert L. Clemmer of Hickory, North Carolina, who by the way will be glad to receive your correspondence, show the present building and the ultimate as well. The black portions present the present structure while the gray shows the portions to be added.

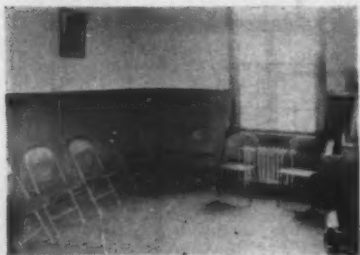


FIRST FLOOR PLAN



SECOND FLOOR PLAN

the roof is insulated for heat and cold protection, and the toilet facilities are both modern and beautiful. The lighting equipment was selected after scientific experiment and gives ample



This is one of the largest practice rooms. It has two windows, one immediately beyond the picture in the left wall, and ample space, even with the piano, for a large ensemble.

but glareless illumination. The percussion practice and storage room is just across the hall from the band rehearsal room for the convenient handling of these large instruments. A large fireproof vault, an additional storage room and private toilet and lavatory accommodations provide the director's office with all of the comforts of home.

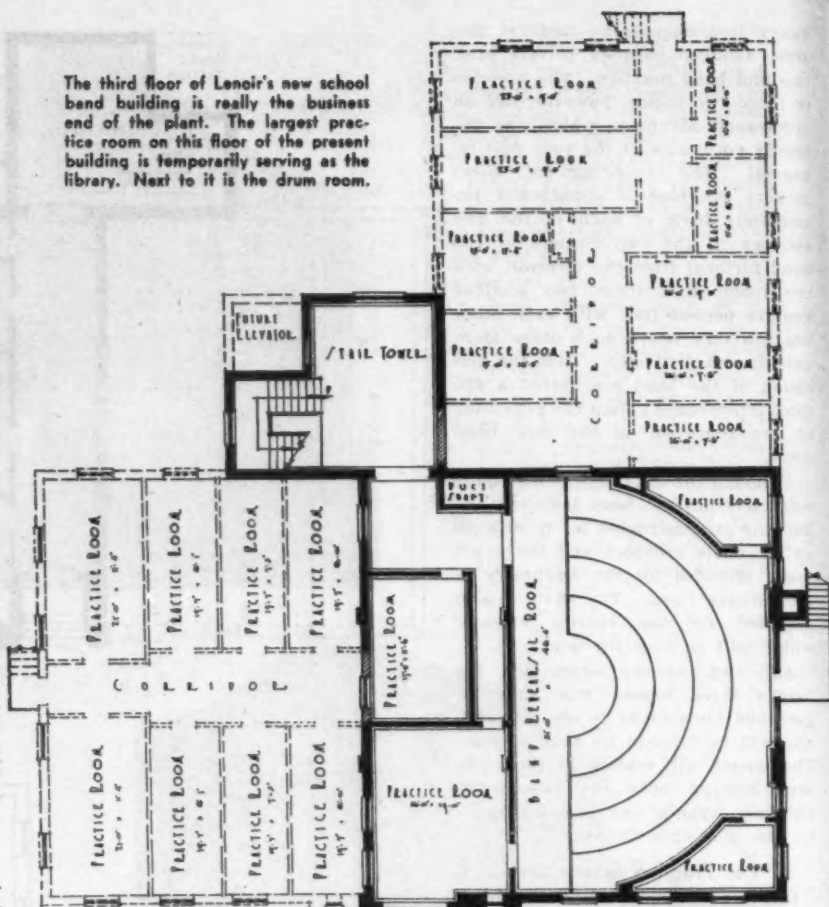
Proud Band Alumni

There is an imposing list of successes, even celebrities, in the Lenoir High School Band alumni, and Director Harding has all of the information authentically card-indexed. That file on his desk is one of the most convincing testimonies on record of the value of instrumental music instruction in the public schools. To mention just a few: Reece Caudle and Paul Angley found places in the regimental bands of the Army, Gordon Lutz in the Navy, and Hayden Land in the Marines. Anderson Rhodes is on an aeroplane carrier in the Navy. The band of Culver Military academy in Indiana and its related Summer Schools band received quite a series of Lenoir boys including: Hubert L. Hayes, Arthur Allen, Kermit Bolick, Jake Martin, Ira Jones, Sanford Reece, Glenn Palmer, Rex Beach, William Warren, Foy Bradshaw, Burton Johnson, Robert Hedrick, Carroll Harrison, Bill Stevens and a number of others.

In addition to the fairly large number of Lenoir band graduates who have played in the bands at Davidson, Duke, Carolina, State and Wake Forest, Lenoir has been represented elsewhere also. Lloyd Rhodes played in the band at University of South Carolina and John Bost at the Citadel.

Hal Marley was cornet soloist and student director of the band of Colum-

The third floor of Lenoir's new school band building is really the business end of the plant. The largest practice room on this floor of the present building is temporarily serving as the library. Next to it is the drum room.



ROBERT L. CLEMMER - ARCHITECT
- BICKFORD - N.C.

THIRD FLOOR PLAN

Seating capacity and arrangement is ample and ideal in the band rehearsal room illustrated below and shown in the floor plan immediately above. This room is strictly for rehearsal, having no provision for an audience however small. The acoustical treatment gives exactly the same results as the band will encounter on its own concert stage or in most any auditorium. The rear and sides of the room are treated to reflect sound to the extent that the back of a stage will do, while the tones are absorbed by the front wall in about the same way that they will pass off into a large auditorium. The two corner practice rooms are for harp and xylophone, keeping these two heavy instruments at all times within a few feet of playing position.





it for this reason alone. A number of Lenoir men have had offers of larger salary and tempting positions in other cities and have turned them down in order to keep their children in the local band. Lenoir is the richer for being able to keep such citizens here. With the coming in of more people the local real estate values increase and local institutions gain val-

The director's office is as spacious and business-like as a bank president's should be. There is a large vault and a large closet; a private toilet room and an instrument at the director's elbow by which he may listen to what is going on anywhere in the building anytime. He may also give instructions over this speaker. Captain Harper's filing system is one of his valued treasures.

bia university in New York, and Ira Jones played a bass tuba in the same band. Ray Hayes played in a small band at Appalachian, and quite a number of former Lenoir band members have played with the band at Lenoir Rhyne at different times. Catawba college drew a valuable clarinetist when Albert Carpenter went with them, and John Bost and Lonnie Carpenter also helped the Catawba band.

Lenoir Sees Value of Band Publicity

That Lenoir appreciates the publicity value of its high school band is substantially expressed in this paragraph from a recent issue of the *Lenoir News-Topic*:

"The new music building in Lenoir has greatly increased the publicity



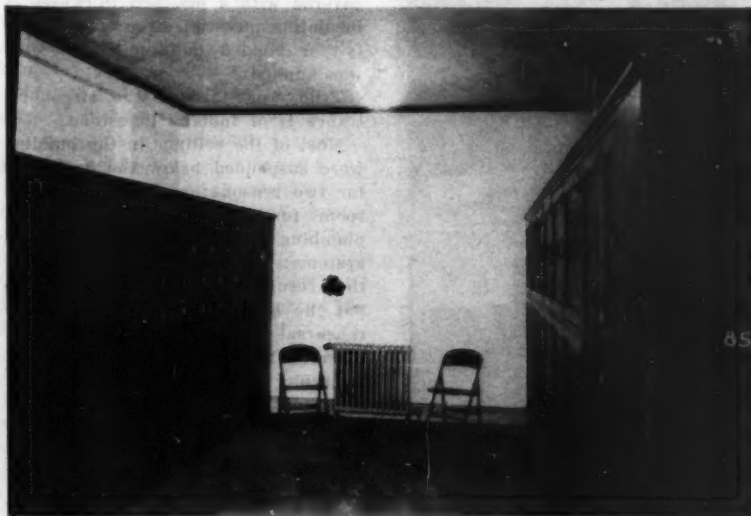
value of the local group, and with it has given Lenoir headline publicity far and wide.

"What is all this worth from the publicity angle? It will take some time for all the fruits of it to come in, but even now some of the results are evident. Some people are moving to Lenoir and others are considering

uable man power and woman power. The class of people attracted by this means are likely to be a highly desirable class of people in any community. Newspapers gain circulation and business firms gain customers. The added people carry the tax load.

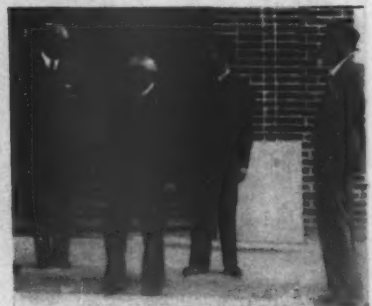
"All of this is purely a by-product of the band's work, but it is a valuable by-product. Lenoir has one more cause to feel thankful."

Captain Harper has been in continuous charge of the Lenoir band since its beginning with the exception of one year. Assistants who have helped with the band work include



Two large instrument locker rooms, of which this is one, provide every Lenoir high school band musician with a private estate for his instrument. The cabinets are beautifully finished, and each compartment has a good lock for which the musician has the key. The director, of course, has a pass key which opens all compartments. The girls' and boys' locker rooms are separate.

To dedicate the new building came Dr. A. A. Harding from the University of Illinois and Forrest McAllister representing his father, who at the last minute was detained. Captain Harper is on the left, and on the right, Colonel Harper, his father.





the following: Mr. Hubert L. Hayes, now assistant director of the band of the Culver Military academy in Indiana; Mr. C. Kermit Bolick, now of Galax, Virginia; Mr. R. Glenn Palmer, now at Davidson college; Miss Betty Story, still on the staff; Mr. Francis Magill, still on the staff; and Miss Marian Stone, the present librarian.

The dedication of this building is a challenge to every city and town in the United States. All can afford, and none can afford to be without, this essential utility of modern education. School band directors and band parents' clubs can do much to arouse their citizenry to what is going on elsewhere, and thus bring into immediate consideration the erection of such a building in your own town for the benefit and advantage of your own equally-loved youth.

Specification Notes from Architect Clemmer's Little Book

● THE BUILDING is of fireproof construction. The exterior walls are composed of face brick and load bearing hollow tile. Interior partitions on the first floor are of clay tile, those on the second and third floors being four-inch gypsum. Gypsum was used as much as possible on account of its lighter weight and greater sound absorption.

Stairways and floor construction in the stair towers are of reinforced concrete. All other floor and roof construction is of the steel bar joist type, covered with three-fourths inch ribbed metal lath and a two-inch concrete fireproofing slab, over which is laid a wood subfloor and gum finish floors. Supporting frame work from the ground up for floor system and partitions is of structural steel. The roof system is the steel deck type covered with a one-inch thickness of insulating material, over which twenty-year bonded built-up asphalt roof was applied.

Trim work around the street entrance is of Indiana limestone.

Most of the ceilings in the building were suspended below the bar joists for two reasons: one, to allow more room for the passage of heating, plumbing, ventilating and electrical systems; two, to gain better acoustical results. Ceiling material throughout the building excepting the band rehearsal room is of Armstrong's "Temlok De Luxe" board in pleasing patterns. This material was used because of its acoustical properties as well as its fine appearance. All of this material was cemented in place against a solid wood backing. Side walls except in the band rehearsal room are of plaster finish with painted dadoes in corridors, toilets, and practice rooms. The entire ceiling of the band rehearsal room is of one and a half inch thickness cork

(Armstrong's Corkoustic) installed in a tile pattern, and the walls of this room are of the Temlok board. The combination of these two materials gives a very satisfactory acoustical result as well as a pleasing architectural treatment.

Ample toilet facilities for boys and girls are provided, as shown on the drawings. The toilets have tile floors and all partitions are of the metal type. Drinking fountains are provided on each floor. Individual cylinder locked lockers are provided for each student or each piece of band equipment. No two locks are alike, but the director retains a master key set by which he can open any locker at any time.

The heating for the building is by two-pipe vapor steam with a coal fired steel boiler equipped with automatic stoker. The boiler and the piping system installed is large enough to care for the ultimate completed building. A ventilating system has been provided for the future, all concealed duct work being already installed in the present structure ready for the later installation of the blower system. This system will give a change of air in the building as desired, and will greatly increase the comfort and mental activity of the students in the early fall and late spring more particularly.

The entire electrical system is done in rigid conduit and all switches, panels, wire and conduit are of the necessary capacity now for extension into the ultimate system. The band rehearsal room is wired for both radio reception and broadcasting. A sound system is provided whereby intercommunication may be had from the director's office on the first floor to each practice room and practically all other rooms, including the boiler room. This system is controlled by a master station in the director's office and greatly facilitates teaching efficiency as well as eliminating loss of time and effort in communication throughout the building. All principal lighting on the interior of the building is by means of ample size indirect units. The students' comfort and protection has not been spared in this instance.

In short, we feel that we have provided for the present and for the future practically every safety, convenience and efficiency for the proper progress of the students.

Photographing the progress of the building from many angles almost daily, Captain Harper has a file of over 300 pictures of his new plant from the ground up. The pictures on these two pages were selected from that group to illustrate somewhat the architect's description of structural details.



Modern Methods Take the Backache out of

Practice

Give Concentrated Results

A Bold Drama in Three Acts
By Clifford Lillya

Composer, Arranger, Author of Instruction
Marshall High School, Chicago

Act One

● HOW LONG do you practice each day, Stan?"

"Oh, I condense my practice. You see, I used to practice carefully for two hours and all I got was tired, so now I play as loud and high as I can for fifteen minutes. This makes me just as tired as my former two-hour session, at a great saving of time."

This conversation actually took place when I asked the above question of a friend who is a fine professional cornet player. Lest any reader take his answer seriously, I hasten to add that this man is noted for his dry, cynical humor. Of course, there can be no such thing as "condensed" practice, but the story illustrates the point that I wish to make, namely, that by using poor judgment in the first few minutes of your practice period you may so tire your embouchure as to make further practice not only futile but positively harmful.

The first step toward forming good practice habits is to select a definite time in the day which you shall reserve for your individual practice and study. This should be at a time of day when you are not too tired to put enthusiasm and concentration into your work. Before you leave home to go to school in the morning is an excellent time, not only because you are physically and mentally fresh, but because this usually allows a rather long interval of rest between your practice and the rehearsal of your band or orchestra. You want to be in tiptop shape for these. Find a room which is not too resonant (a resonant room

is too flattering to your tone and covers errors) and also one not too dead (this might cause you to force your tone to secure brilliance). Before you begin, see that your instrument is in proper playing condition so that poor mechanical performance will not interfere with your concentrating on the sounds you are producing. Set your music rack in a position that will enable you to have good light and at a height that will be conducive to proper posture. Be sure to stand when you practice as this makes correct breathing easier.

Assume the position of your instrument that has been recommended by your teacher, avoid awkward cramping of either wrist, form your embouchure with care, and play the first tone. The way in which you play this first tone of the day should demonstrate to any listener that you have a genuine respect for tone production. You must cultivate an appreciation of this if you are to have any considerable degree of success. If you are tempted to play your first tone with careless mouthpiece placement and embouchure "set," if your mind insists on going back to the football or basketball game you attended yesterday, the kindest thing you could do for your musical career is to summon all of your will power to play a half dozen tones as carefully as you know how. Then put your cornet in the case until later. Remember, every tone you play in a careless way makes it that much more difficult to play carefully when you later wish to.

Having chosen your time and place,

checked the playing condition of your instrument, raised your music stand to the right level, and having produced one or two tones with the utmost care, you should find yourself with a good mental and physical "set" for getting the greatest returns from your practice investment.

Act Two

Do you play well enough to satisfy the director of your band or orchestra? Are you satisfied with your own progress? Perhaps it would be well for you to critically examine your practice habits to see if you can make your practice time yield more results. Possibly you have been practicing in a haphazard manner, putting in enough time, but just drifting. If so, I may be able to help you.

We have advised scheduling your practice time early in the day, before the ensemble rehearsal if at all possible. This would mean, of course, that you would not have had any "warm-up" previously during the day, so we shall first direct our attention to this very important part of a cornetist's day. To secure the best results you should work out a "daily routine" which serves to loosen up your muscles of adjustment, condition the vibrating points of the lips to be responsive to the slightest amount of wind, and in general set you on the right track for the day. Many times when your playing seems to be more difficult than usual (when you whisper to your partner that you "have a bum lip today"), you could have saved yourself this discomfort had you warmed up carefully and given your lips a chance to work in easily.

Your teacher may have already helped you select exercises of this nature, but for those now leaving this to chance I shall make some suggestions. Your first tones should be in the middle register and be about eight counts long. Play them smoothly about mezzo forte to piano and without vibrato. Concentrate on sending the wind through the lips and into the instrument in an even, controlled

flow. Extend the register chromatically in either direction but avoid extremes in register. This should occupy about four minutes. When you have finished this let your lips rest for a short time during which you may further loosen up your facial muscles by random facial contortions or massage. After a brief period of relaxation choose a lip slur pattern and work it through all the possible valve combinations, taking care to play smoothly. Go back over all the "bumps" and "dry spots" where the tone stops. These slurs must sound perfectly fluent,—“keep the lips singing.” It is an excellent policy to practice these before a mirror so that you can guard against jerky facial movements and any other improper embouchure habits which trouble you. Allow yourself about five minutes for completing this part of your “daily dozen.”

Next, check the finger movements. To do this, spend a little time “oodling” softly on chromatic scale exercises. Take great care to go no faster than you can strike the pistons firmly, making clean transitions from one tone to the next. By this time you will notice that you feel almost “fit as a fiddle” and probably will be tempted to let your daily drill stop here and begin to practice your lesson assignment, band music, or other playing tasks. However, if you have patience to do so, add a fourth and

triple tongued by those of you who have studied this means of articulation. End on a long tone which should be held long enough to swell and diminish.

Your daily conditioning exercises, you see, can be very effective and yet not take much more time than it took to read this article. Remember that the suggestions given here are general. Through your own experimentation you may discover that by modification or expansion of these exercises you will get better results. At any rate, the time you take to practice a systematic limbering up sequence is a low price to pay for upkeep on your embouchure, fingers, breath control, and tongue. After about a month of adhering to the type of program recommended here, you will begin to notice that you are benefiting more from your practice time and doing a better and more consistent job on the cornet parts for your band and orchestra.

Act Three

We will suppose that you have reserved an hour period for practice. You take your cornet lesson on Saturday. Your teacher has given you an assignment which includes several types of exercises and a solo as supplementary material. Here is one practice plan which might suggest itself to you. Figure out the total practice time you will have from one lesson to the next. Then work out a

time budget, giving the material which you consider most difficult the greatest amount of time. Work the first day on one exercise, the next day on another, and so on through the week, trying to arrange your time so that the day before your lesson you have time to review all the various parts of your lesson.

A system that is common is that of trying to “get over” the complete lesson assignment in every practice period. This is usually done without any logical approach so far as the order of practice goes and many times results in a pupil’s practicing only on those things which he likes to play most, neglecting the more tedious exercises. Perhaps you are surprised that I should mention “tedious” exercises. To be sure, there are certain exercises to be practiced which in themselves are not inspirational, but become pleasurable because by mastering them one acquires a skill which enables him to perform music that is enjoyable for its own sake with a minimum of consciousness about the manipulation of the instrument. It is only when our technical command of the instrument is adequate that we can really “lose ourselves” in the music we are performing. So, if your lesson includes an exercise or two which you are inclined to neglect, look for a relationship between the difficult passages in the solo you are preparing and the etudes which do not seem



final step to your routine and give some attention to a basic articulation exercise. Start on low “C” and work upward, executing the following exercise on each staff degree. First play four quarter notes, shoving each from the diaphragm vigorously, then play eight eighth notes being careful to produce the eighth notes in the same way that the quarters were done but lighter; follow these with a measure of sixteenth notes and finally a measure of sixteenth triplets which should be

This smart-looking band of Marshall High school, Chicago, has prospered abundantly under the baton of Clifford Lillya. In the Chicago contest last spring, they were rated superior in group 2. The Chicago city contest has the same standing as the State contest. As a composer and arranger, and an author of text books for valve instruments, Mr. Lillya is particularly well equipped to lift an average band quickly above the average, and he is demonstrating that ability at Marshall. He is a graduate of the VanderCook School of Music.

to interest you. Very probably your instructor has built your lesson assignment with the solo as the principal project to be accomplished, and surrounded it with peripheral materials which contain the same basic problems as the solo, but on a lower level and in a more concentrated form. The pupils who fail to recognize the value of materials which stress fundamentals and practice only the purely enjoyable things are those whom we

(Turn to page 44)

● **PERHAPS** what I have to say may be compared to an anecdote about Grieg: It seems that one day, at Bergen, Grieg went fishing with his friend, Frants Beyer. After a while, a musical theme came to his head. Taking a piece of paper from his pocket, Grieg quietly jotted it down and put the paper on the seat at his side. A moment later a gust of wind blew it overboard. Grieg did not see it but Beyer did and picked it up! Being himself a composer, he read the melody and after putting the paper in his pocket, he whistled it. Grieg turned like a flash and asked,

"What was that?" Beyer answered nonchalantly,

"Only an idea I just got." Whereupon Grieg retorted,

"The devil you say; I just got that idea myself!"

Many of the ideas contained in this paper are likewise borrowed and time-worn. It has gotten to a place where it is hard to get an original idea. The director must exercise all his ingenuity in finding original ways of fitting these to his own situation.

You must admit that people of a city or community will support and take part in those things with which they are familiar, which they enjoy, or which offer advantages,—either directly or indirectly,—to themselves or their community.

Accepting this as a fact, the securing of any kind of support, especially civic, depends on the continued and varied efforts of the director and his organization to *sell* themselves. Assuming that *selling* is to be our objective, our efforts should be directed to:

- (1) the students in the organization
- (2) the parents of these students
- (3) the school administration
- (4) the rest of the community.

Sell the Student

First, let us consider selling the students on the band or orchestra; a subject about which many articles have been and will be written. A few points, however, can be listed here which I believe are of enough value to warrant their being mentioned in connection with securing and holding student interest,—for after all your best advertisement is the satisfaction of the individuals in your organization.

(1) Set and insist always upon high standards of citizenship, character, as well as musicianship among players of your organization.

(2) Plan and routine efficient and interesting rehearsals. Delegate all duties of handling and care of music and equipment, taking attendance, making

WAYS that Beget Civic SUPPORT

At the Lubbock session of the Texas School of Instruction for Band and Orchestra Directors held in that city on November 4 to 6, 1937, Stancil M. Bagwell, director of junior high school, Amarillo, presented this paper.

announcements, and other routine matters to students.

(3) Be a friend, companion and confidant to members outside of rehearsals, but do not permit any laxity of discipline to creep into rehearsals.

(4) Obtain a variety of new music each year. It is not so difficult to maintain interest and enthusiasm of students if they are kept busy on worth-while numbers and can feel that something is being accomplished from day to day.

Sell the Parents

Second, selling the band to the parents of the band members is of utmost importance. The students will carry their enthusiasm to their parents and sell the organization to a large extent, for these parents need only to be organized to provide a powerful wedge between yourself and the general public. Do not overlook the potential backing that you have in these parents.

By all means, if you do not already have one, see that a band parents' association is organized. Call it "Band Parents' association," "Band Boosters' club," or what you will, but don't be without one.

Notice in particular that I suggest only that you *see* to it that the organization is made and not to make it. School administrations are certain to frown upon anything that may appear to be an effort on the director's part toward providing a means of bringing pressure to bear on the administration for his organization. If you organize your band parents in this way, you will find that many unfortunate situations will arise, and the real effectiveness of the group greatly hindered.

A permanent organization with regular meeting nights, officers, and constitution is recommended. A man, the more influential the better, should be elected president.

The director can neither take over the organization, nor can he attempt

to run it once it is organized. He should avoid taking part in any serious controversy, politics, or other vigorously disputed questions. He should act in an advisory capacity as and when needed. He should never make complaints to the parents that would reflect on the school administration. It is not necessary to point out the many difficulties that would arise from such practices. Once your band parents are organized, find enough to keep them constantly active and busy, for instance on such projects as: new uniforms, additional music, instruments, trips, or social activities which promote a better acquaintance of parents with your work.

Don't ask for donations of money if you want to have attendance at meetings. If you find that some parents do not attend meetings, try scheduling their children on short impromptu programs just preceding the regular meeting. This usually does the trick. The interest and enthusiasm of a band parents' organization is contagious, and before you know it they will be making the entire city strongly band-minded.

Sell the School Board

Next, we come to selling your band to the school administration. A growing enrollment in a well-managed band or orchestra that shows its willingness to co-operate with the rest of the school system is more likely to get the respect and recognition that is desired than one founded on indifference and inefficiency. A wide-awake band parents' association that shows its willingness to co-operate is of unquestionable value, for a committee carrying a simple request before the school board will certainly bear more weight than the best planned arguments of the director. Try to work in harmony with, and not in competition with, every department or organization in the school. Neither should your organization enter into any direct competition with profes-

sional groups. Try as best you can to satisfy the demands for music of pep or popular nature, but do not let it become your sole aim. The band has an educational objective that cannot be shelved.

There is no more right to ask the band to play popular pieces to the exclusion of all others than it is to expect the choral club to sing only the current hit tunes or to confine the English classes to the study of popular fiction. Your organization must preserve a certain amount of dignity. It is up to the director to see that the demands of a few students or any other uninformed group are not allowed to dictate the choice of music the band shall play. You should, of course, welcome suggestions, requests, and criticism,—but have the courage to stand up for your own rights as director.

Ordinarily I believe school boards can be classified as conservative groups, and you cannot hope for a great deal of interest and support for your work unless you can demonstrate that you deserve their confidence and help. If you spend all your time trying to build up a circus or jazz band, can you then expect a school administration to take you or your organization very seriously?

Sell the Public

Finally we come to the selling of your organization to the general public.

First, get acquainted with your local newspaper editor. Go over plans for the band with him before school opens in the fall. The publicity his paper is capable of giving your work cannot be obtained elsewhere. He will in most cases be willing to co-operate with you if you can outline carefully your plans for the coming year and make him understand how his publicity will help put them over. Keep him informed of the progress your organization is making from time to time, and never pass up a chance to show him how much good has resulted from his publicity and how much you appreciate it personally.

Let us consider your local music dealer. More than likely he is quite well established in the community. You will find it to your mutual benefit to co-operate with each other. He is capable of rendering you many services and helps in promoting and selling music and instruments. Most dealers are more than willing to help in giving music aptitude tests and to recommend those instruments that your organization needs mostly. You must, of course, demonstrate your willingness to co-operate with him. Write personal letters or visit parents of all members and prospective

members of your band before school starts. This helps considerably toward getting things lined up for a good start when school opens.

Give talks, demonstrations, and programs for women's clubs and P.T.A.'s. The mothers are, after all, most often responsible for starting their children on the study of instruments. Go out of your way to offer your services and those of your organization to churches, Sunday schools, the Chamber of Commerce, and all civic clubs. Care must be exercised to see that your group leaves a favorable impression wherever they play, and not that of an unorganized, get-together bunch who toot their horns for their own amazement. Frequently, too, organizations have spoiled otherwise good impressions by their unbecoming conduct after they have played.

Your problem is to keep the band business in everyone's mind throughout the year. Talk it up and play it up all you can. Do not let the matter lag in the public mind between the times that you are selling tickets for concerts, tag days, football games, and out-of-town trips. You must give

your services freely to the public if you expect their support and donations.

Briefly reviewing the main points covered: sell the students on music and the band, with honesty and sincerity in all your dealings with students, parents, and the school administration. Have a band parents' organization; keep it busy, and try to manage it by remote control. Co-operate with other organizations and activities in the school. Sell your organization to the local paper. Give freely of your services and time to all community affairs. Every time your organization makes an appearance, try to inject a bit of originality into it, whether it be a football game, parade or concert. Showmanship is one thing that never fails to appeal. Perhaps you may have to accept the responsibility for most of the music in the community; if so, welcome it as an honor and make the most of it. Try to make your organization deserve respect and reflect a real credit to itself, to the community, and to you, as an example of perfection in conduct and efficiency.

Can We Measure the Value of Band MOTHERS' Clubs?

Our answer to this question is "no." But Dean Shank, director of the Mexia High School band has some excellent ideas. This paper is also from the Texas school.

● MY SUBJECT, "Band Mothers' Organizations and Their Value," prompts me to paraphrase an old copy book maxim in this way, "A band's best friend is its Band Mothers' club."

All of us realize the extreme necessity of having some sort of organization to carry our troubles to, and who would be the most interested people in our community? Naturally, those people who have invested several thousands of dollars in equipment, and who, through use of promises, threats, and sometimes a belt or hickory limb, exact a few minutes of daily practice from Junior. These are the people who, when organized, will move heaven and earth for "Our Band."

Without an organization of this type, a bandmaster finds it very difficult to become acquainted with the parents of his pupils. His teaching will become much more efficient as he comes to know each pupil's background and some of the problems he

faces at home. It is only natural that each student's attitude will be more or less governed by his parents' feeling toward the band.

As the band grows, its needs always grow in a parallel manner; pedal tympani, additional basses, double reeds, music racks,—you men know this angle only too well. The Band Mothers' club can and always will help raise the necessary cash for these needs.

In the school not blessed with busses for transporting a band, a committee of three or five from the Band Mothers' club can, within a very short time, get enough cars to carry everyone and arrange trucks to carry instruments. Did you ever hear of an automobile agency turning down a request from some Band Mother? I have never heard of such a case, although I have had my own requests ignored several times. You may rest assured that every car will be driven by a careful

(Turn to page 34)

Lund Tells How to RETARD Tardiness

●WE HAVE a small school in a small town. At the beginning of the fall term we started our band rehearsals at 8:30 and held them until 9:00 A. M.; a short enough time to be sure, but a decided advantage over the one hour a week allotted to me the year before. In view of the fact that school called at 9:00, the attendance at this rehearsal in the morning suffered gravely. In an effort to spur on a tardy band, I decided to employ what was to me a childish plan.



Loche MacLean Lund
Director, Mantorville, Minn., School Band

In the absence of a bulletin board, I procured a square of wallboard from the manual training department. This I covered with tagboard. I had a fair background for my project.

In the center of the board, I drew a seating plan for the concert band. For each chair position, I cut colored construction paper just large enough to allow room for the printed name of the pupil. Each section had its own color,—red for clarinets, green for cornets, yellow for trombones, etc., and for those who had not made band by passing the band test, I used white slips pinned in the positions they would occupy if they passed the exam. Below this seating plan, I cut like rectangles on which I printed names of different instruments which I needed. All of these I fastened with pins. This allows me as director to shift names when necessary.

It is hard to believe what interest that board created. All of the students like to observe it. Older band members urged those not in to take their exam. I also

place pictures, game schedules, notices, marching formations, different uniform pictures and the like on the board. These are changed often.

But this plan did not create enough interest to stop tardiness and absences.

Then I hit upon this plan: I secured a large sheet of paper and drew an attendance record chart on it. It has red and black lines and a legend explaining it. It is changed every six weeks. It, too, is mounted on the bulletin board. One of my "faithfuls" volunteered to check the attendance each day. What a difference in attendance! What a difference in tardiness! My problem is practically solved. It is amusing to hear the students threaten the checker with carelessness. They ask how many tardinesses against them,—who has perfect attendance, etc. In one week, attendance changed from a miserable record to one of which I'm very proud. All but 13 of my 36 members live in the country and transport themselves,—often on foot. Besides, several, and may I say most of them, milk four or more cows before attending that optional rehearsal.

School Musicians Picked for Soloists on ARMCO Broadcast

Billy Snyder, fourteen-year-old cornet prodigy, and Marjorie D'Vore, seventeen-year-old saxophone virtuoso, whose picture made a very attractive cover on the September, 1936, *SCHOOL MUSICIAN*, will be heard as feature guest soloists on the broadcasts of Frank Simon and his ARMCO band, Sunday afternoons, January 2nd and January 9th, respectively.



Billy Snyder, Edmond, Okla.

The broadcasts will start at 3:30 Eastern Standard Time over the NBC Blue Network.

Miss D'Vore is a national champion, having won first division honors on the saxophone for three successive years, along with two scholarships. She is a member of the Nicholas Senn High School band, Chicago, Illinois.

Billy Snyder comes from Edmond, Oklahoma, and was first attracted to the attention of Dr. Frank Simon during the 1937 Tri-State festival at Enid, Oklahoma, where he won highest honors. During the past summer Billy studied daily with Dr. Simon at the Cincinnati Conservatory Summer school.

Leading the parade through the home town business district is one of the pet pleasures of the Hiawatha, Kansas, high school band which fits in perfectly with the September 3rd occasion of the Kiwanis pet parade. This band won second division in the Northeast Kansas — Southeast Nebraska contest held at Falls City, Nebraska, in 1936. Jess France sent this picture.

Intonation

By Gardner Huff

Lane Technical High School
Chicago, Illinois

"After years of teaching the instrument, I am definitely of the opinion that intonation is the one tough bugaboo that wrestles most viciously with the saxophone student. But the student's difficulty to master intonation is not nearly so great as the teacher's difficulty to impress him with the importance of doing so. Once this student's attitude is brought into right focus, the problem of intonation is half solved."



● THE SAXOPHONE is disliked by many directors who express the desire to do away with them. They object to the intonation of the instrument but use oboes, bassoons and piccolos, for example, without registering any complaint or at least with less objection than to the saxophone family. We will agree, however, that the saxophone as played by many high school students is a very disturbing element in any ensemble, due to the fact that insufficient care has been given to teaching these players good intonation.

This instrument, like any other, has some tones which can only be played in tune by "lipping" or favoring them, raising or lowering their pitch to bring them in tune. These notes must be discovered and continually warped on every instrument, and above all, the entire assembly of reed, mouthpiece and instrument must be in first-class condition in order to secure good results. This can be accomplished only by painstaking care on the part of the player himself.

In order to have good intonation, the

saxophonist must also develop an embouchure which can be relied upon always. Many dance band players (many of these perform quite well in spite of this) constantly shift the mouthpiece from one corner of the mouth to the center, then over to the other corner; younger players imitate them with the result that they lack good tuning. We spend many hours practicing on our fingerings to make the fingers work in a "groove," so why not train the embouchure as carefully, especially since so much depends upon it?

After the embouchure has been developed, technique drilled, and playing with others has begun, the saxophonist must have a sufficiently well-trained ear (and this can be trained through practice) so as to hear when he is either in or out of tune, and then must be mentally quick enough to immediately make whatever adjustment is necessary in order to correct it.

In the final analysis, the writer is of the opinion that the only way a

saxophone can be played with good intonation is for the player to spend as much time thinking, practicing, and actually playing in tune as do the players of any other instrument.

What about it, saxophonists? You are playing a sax' because it was your choice, but as long as you play it you are going to hear this complaint, until you do something about it. This condition has gone on for such a long period of time that many directors are seriously considering getting along without saxophones, except for the baritone and bass, unless better intonation can be secured. The writer believes that this is not necessary and that the instrument will eventually cease to give trouble in tuning. However, the manufacturers cannot be blamed for most of the bad intonation we hear, as they are now building the finest instruments in the history of their trade, and these actually can be played in tune. Again, what about it, why don't you make your saxophone the asset to your band which it should be?

News and Comments

● **THE EMPORIA** State Teachers College band, Emporia, Kansas, is one of the first college bands in the United States to utilize a regular accordion section. This new feature was recently introduced by George Wilson, director of the band, and is

sure we shall continue to use them. We use them to bolster the lower reed tones of the band, particularly those of the lowest clarinet register. The reedy quality of the accordion blends perfectly with the band's reed section and with them gives us a



When the Kansas State Teachers' band appeared in the football field presenting this choir of six concert accordions at the big Fort Hays game, the grandstand rose to its feet in a mighty crescendo of applause. Director George Wilson scored a musical touchdown with this new play.

regarded as a forward step in band instrumentation.

The Emporia Gazette says, "The first public appearance of the band with the new accordions was during the parade at the football game with Fort Hays State college. The accordion section has been rehearsing with the band recently and the six students have had private instruction."

According to Mr. Wilson, the band has had more favorable comment from this innovation than anything done by the organization in several years. Several former students who are teaching instrumental music in high schools asked about this section and said they are going to try accordions in their own bands.

"Our first use of the accordion in our marching band," writes Mr. Wilson, "proved so successful that I am

tone that not only holds its own with the other sections of the band, but carries well out-of-doors. I believe the accordion will soon take its place in the marching band along with the other instruments."



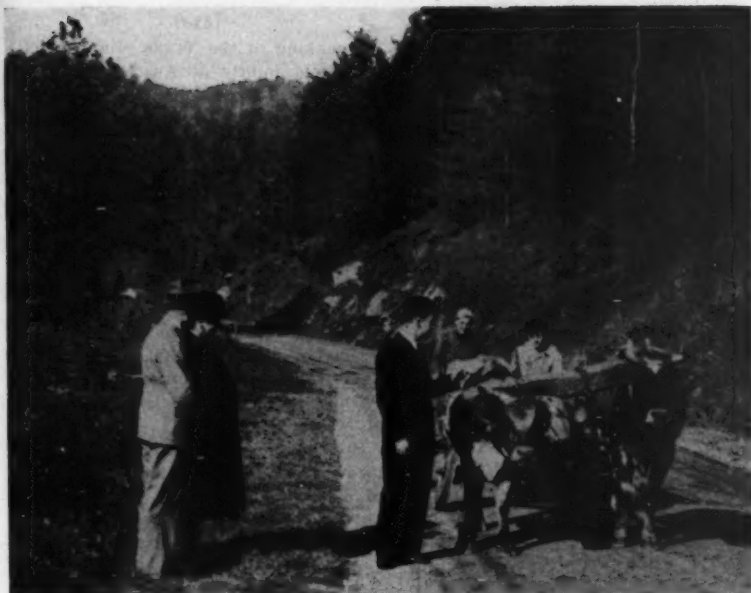
ARMCO Returns to Air

Frank Simon and his famous ARMCO band will return to the air waves Sunday afternoon, January 2nd, at 3:30 Eastern Standard Time over the facilities of the NBC Blue Network.

This band is a veteran radio organization, being one of the first bands to enter the field of broadcasting. Composed of fifty of Cincinnati's finest artist-musicians under the inspired leadership of Dr. Frank Simon, the ARMCO band will present programs fitting to the atmosphere of the Sunday afternoon period. With the exception of the brief talk of the "Ironmaster" the entire period will be devoted to band music.

School music will be afforded a splendid recognition on the ARMCO Band programs this season. As an innovation, Conductor Simon will present each Sunday afternoon a youthful soloist on one of the band instruments. All of these soloists will be teen aged boys and girls of exceptional ability, among them being many contest champions. In the selection of a different soloist for each broadcast, Dr. Simon has made his choice from as many varied parts of the country as possible. He is desirous of bringing right into the homes of millions outstanding examples of the phenomenal work that is being done in school music everywhere, and believes that through this medium will win many more enthusiasts to the cause of educational music, of which Dr. Simon has long been a champion.

A school band in perfect uniform, photographed in such manikin precision on the high school steps presents a pattern that almost conceals the high school boys and girls. This brand-new band of Essex, Iowa, will probably look like that later on, but when this picture was made they actually looked like high school kids. How refreshing! E. O. Strom, director.



The next few years will see a growing list of school band buildings dedicated by progressive communities and persuasive bandmasters. But few will be able to compete with Captain James C. Harper of Lenoir, North Carolina, in the scenic grandeur of surrounding country they are able to exhibit to visiting housewarmers. To Mr. Harper the peaks and cliffs of the Blue Ridge were boyhood playground. The mountains around Lenoir are his faithful life friends. Here he is with Dr. Harding and Forrest McAllister, interrupted on a mountain highway by an historic ox team, a sight seldom if ever anymore seen in Illinois.

Dr. Simon will play some of the 1938 contest numbers best fitted for broadcasting purposes. On an early program will be heard Eric Leidzen's brilliant "Holiday" overture, which is a National Class A required number. Mr. Glover said, "Dr. Simon regards this overture as one of the finest works written expressly for the band in recent years. If a composition may be strictly classed as pure band music, 'Holiday' is characteristically such."

There are few changes in the personnel of the ARMCO band. Perhaps one of the secrets of the success of this famous band is that the greater number of the band have been members since its reorganization as a strictly professional band in 1930. This results in its fine ensemble, excellent precision and beautiful blending of tone quality, for which the band is internationally renowned. Conductor Simon is a great believer in a mutual and sympathetic understanding between musicians and leader, and the longer the same group plays together, the better can the fine results of this policy be carried out.

The SCHOOL MUSICIAN, primarily interested in school music and school musicians, commends the interest that Dr. Simon is devoting to this cause during the 1938 series, and recommends all of its readers to "tune in" Sunday afternoon, January

2nd, at 3:30 Eastern Standard Time over the Blue Network of The National Broadcasting company, and each Sunday afternoon thereafter.

Music at the Fair

Hundreds of school musicians on the Pacific coast will be given the opportunity to occupy chairs in the largest orchestra ever assembled for presentation at the San Francisco

1939 Golden Gate International exposition. The program will take place on Treasure Island where 1,500 Junior Musicians of America will play in mass concert.

May 21 of the Exposition year will be officially designated as Junior Musicians' day. Youthful instrumentalists from all over the West will take part in the mammoth performance. In addition to the ensemble, many instrumental combinations and virtuoso soloists will be heard.

Although special plans are being made for Junior Musicians' day, the mass orchestra will give performances throughout the week. In addition to the mass concerts, instrumental groups from the eight San Francisco Bay organizations will perform. Among the many features scheduled are a violin choir of 200 pieces, a clarinet group of 30 pieces, and a trumpet chorus of 50 pieces. Three combinations of from 10 to 30 guitars will also be used.

Organized less than a year, the Junior Musicians of America has had a surprising growth. Orchestra clubs, springing up almost spontaneously throughout the West, have joined the organization which is sponsored by the National Institute of Art and Music.

Already more than 50,000 members are enrolled in the Western states, Arizona, New Mexico, Texas and Louisiana. Thirteen cities in California have groups of children from three years up who meet in weekly rehearsals throughout the school year. During the past year several noteworthy concerts have been given, particularly on the West coast.

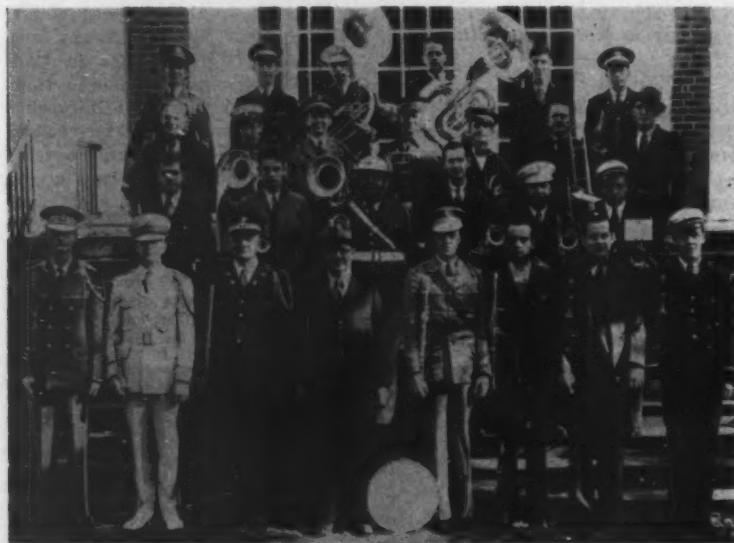
Throughout the West is growing a great association known as the Junior Musicians of America who will present a mass concert of 1500 pieces at the 1939 Golden Gate International exposition at San Francisco. And of course there is a great deal of whoop-de-deo abroad with various groups flying above to enthuse others and swell the enrollment of the club. We give you this night air port picture of the Seattle group.



CANDIDLY SPEAKING



●HE MADE IT. And it's good luck for Owosso. But for Donald Mormon, chief drum major of the Owosso, Michigan, High School band, it's all in the day's work. This band, which was under the direction of Van Kniebes, really has four competent twirlers; Don and two charmers, Irene Chaddock and Peggy Bell. The fourth, really a mascot but according to Hulda Bradd, "has as much stuff on her baton as many veterans," is tiny Elaine Kniebes.



●FOR THE BFG N. Car. vs. Davidson game on November 6, members of the State Bandmasters' Association formed their own band and later posed for this picture. Front, left to right: Larry Rogers, Salisbury; Earl A. Slocum, U. of N. C.; J. C. Harper, Lenoir; J. I. White, Spruce Pine; Herbert Hazelman, Greensboro; Wm. Bivens, Asst. Dir., Albemarle; L. O. McCullum, Gastonia; Philip Separk, Kannapolis. Second row: Bill Kester, Asst. Dir., Spruce Pine; Wm. P. Greer, Jr., Spencer; unidentified; Charles Miller, Jr., Concord; Robert C. Smith, Charlotte; Albert Harmon, Asst. Dir., Kannapolis. Third row: Pat Leonard, Albemarle; J. A. Allen, Chester; Arthur Steere, Winston-Salem; Harris Mitchell, Durham; Mike Wise, Charlotte; J. Will Proctor, Rock Hill; J. Guye Womble, Kannapolis. Fourth row: Archie Graham, Charlotte; Bernard Hirsch, Marion; L. R. Sides, Charlotte; J. G. Hagaman, Shelby; Henry Hall Wilson, Jr., Asst. Dir., Monroe; Francis Magill, Asst. Dir., Lenoir, No. Car.

Texas

Speaking of the Texas clinic which was held jointly at Austin and Lubbock the first week in November, H. E. Nutt says, "This was the biggest clinic I have ever attended and the first in which State superintendents and other school officials really got close to the teachers of band and orchestra music."

The clinic was billed as "Schools of Instruction for Band and Orchestra Directors sponsored by the State Department of Education with the co-operation of the Texas School Band and Orchestra association." Miss Nell Parmley, chairman, is State Director of Music.

State Superintendent L. A. Woods' foreword in the imposing program is in part as follows:

"The high plane upon which the activities of The Texas School Band and Orchestra association is conducted makes it a pleasure for this Department, through Miss Nell Parmley, to co-operate with its directors and membership in planning both the State course of study and these two educational meetings. I am proud to have so many capable instructors from among its membership participating in the programs herein outlined, and it is regrettable that time does not permit including more of these splendid Texas directors. I believe that each of their lectures to be given, together with the activities and lectures of the guest conductors and the demonstrations with the group of honor students in the ensemble, will create an inspired desire to accomplish greater things in the musical careers of all music lovers in attendance."

A number of these papers are scheduled for publication in The SCHOOL MUSICIAN.

New York

Another important clinic that is in process as our presses groan is the Fifth Annual of the New York State School Band and Orchestra association for three days in Ithaca, December 2, 3, and 4.

Dr. Leonard Bliss Job, president of Ithaca college, is scheduled to deliver the address of welcome to which Arthur R. Goranson, Jamestown, president of the New York State School Band and Orchestra association, will reply. Dr. Russell Carter, State Music Supervisor from Albany, is also expected to appear at this session.

William Revelli, guest conductor of the Ithaca College band, will have the courage to tell of "The Most Common Faults I Have Found in School Bands and How to Correct Them," while

Adam P. Lesinsky, National orchestra president, is going to tell "How to Spend Our Teaching Time in Orchestra Rehearsals."

Rural California Music

In Fresno, California, there is a fine grammar school orchestra made up of 108 players from the fifth to eighth grades of 30 schools in the county. It is a great honor for any of the instrumental students to be chosen for this orchestra as that immediately identifies the student as one of the best musicians in his school.

Conductor Clarence H. Heagy presented the orchestra in its first concert at the Annual Teachers' Institute of teachers from Fresno City, Fresno County, and Madera County on November 23, after only two rehearsals, in the following program:

"Aspiration," *Schubert*; "Petite Suite de Ballet," *Gluck*; "Merry Widow Waltz," *Lehar*; and "Bright Star Overture," *Bennett*.

The players have learned their parts at home or with the help of their school orchestra directors.

The orchestra has been organized as part of a program of extending instrumental music into the rural schools. Twenty-four Fresno County elementary schools are this year offering instrumental instruction for the first time, making a total of forty-eight in the county. These schools own about 450 instruments and have approximately 1200 students playing in orchestras, bands, or instrument classes.

The organization of the all-county orchestra was made possible by the co-operation of all of the teachers whose students are entered and by the assistance of the instrumental teachers in training the various section groups.

Colorado Clinic

At the moment of printing the Colorado Instrumental Directors' association is holding its Fifth Annual clinic in the Acacia hotel, Colorado Springs, December 3 and 4.

Three of the important subjects being discussed are: "Shall we divide Colorado into two regions, Northern and Southern, for competition-festival purposes?" "Shall we ask Colorado Superintendents of Schools to vote for us as to contest-festival locations?" "Where and when shall the national-regional contest be held?"

Some of the papers to be read bear intriguing captions, and we hope to have some of these orations for publication in early issues of *The School Musician*.

CANDIDLY SPEAKING (Continued)



● "THE BIG APPLE" took precedence over the traditional grand march at the Second Annual Military ball which closed the 1937 football season at Cleveland Heights, Ohio, High school. It was a great party, and all the little apples, both delicious and crab, from Shaw, Lakewood, John Adams, Glenville, Cathedral Latin, Shaker and Cleveland Heights high school bands did their best to "keep



the doctor away." And there is Ralph Rush, noted director of the Cleveland Heights band, surrounded with applesauce, garnishing with pearls of wisdom.



● THE STEEL GUITAR and the ukulele are not the only instruments that give out romantic music in Honolulu, and given the same moonlight you find "Aloha" on the accordion even more irresistible. Here is a typical accordion school band of that famous island known the world over for its melodious hospitality.

Eavesdropping

Now, that's what we call real co-operation. But why don't we hear more from all you States 'way out East, down South and from the Wild West? Jolly Mister Santa Claus sure ought to reward you news reporters with a big stocking full of instruments, uniforms, and first chair positions for those grand news flashes. Be quick with your scoops, and until then "a merry Christmas to all, and to all a good night." Take it away, Santa!

Clarinet Quartet

Director E. L. Melin sends in this picture of the Slater, Missouri, high school clarinet quartet. At the time of the Missouri State contest the quartet had been



playing two years. They were rated Superior II in the State and Average IV in the Regional contest at Lawrence, Kansas. All are in school this year and expect to win higher honors in the 1938 contests.

From left to right they are: Florice Hawkins, Virginia Howorker, Mary Engelhardt, and Laura Alice Ecton.

Traveling Band

Picture Below

Melvin J. Flickinger directs this busy band. The group represents the United Brethren Orphanage of Quincy, Pennsylvania, and has filled more than



50 engagements during this season through the States of Pennsylvania, Virginia, West Virginia and Maryland, appearing in New York last summer. The boys range from 11 to 18 years of age, and we think they make quite a handsome band.

A Bit from Ripon

Elaine Moderow, News Reporter

The band and choruses of the Ripon, Wisconsin, high school are planning to present a concert in December under the able direction of Harold S. Dyer, bandmaster, and Luella Erbe, vocal instructor.

Bronsonites Play in Band Clinic

Thelma Shook, News Reporter

The Bronson, Michigan, High School band of thirty-five pieces under the direction of Edwin W. Yrkkola has a new incentive to work harder this year. Largely through the co-operation of the Band Mothers' club in conjunction with the School Board, handsome new purple and gold uniforms were recently purchased.

Five members of the band, including The SCHOOL MUSICIAN news reporter, played in the Eighth District Band clinic held recently in connection with the Michigan Educational association in Battle Creek. The Clinic band practiced all day and gave a concert that evening in Kellogg auditorium, directed by Harold Bachmann of Chicago.



The Winnah!

Dorothy Fae Yowell, News Reporter

This beautiful damsel was elected Sweetheart of the Ennis High School band. She is Dorothy Helen Earles of Ennis, Texas, who won after a spirited contest between five high school girls.

"Chuck"

When Charles Kelley entered high school at Providence, Utah, he was offered a chance to play in the concert

band if he could learn to play a spare tuba the school had. Within three weeks he was playing it, and the next year Director W. H. Terry gave Charles an E flat sousaphone to play. Charles improved his playing to such an extent that he was made first chair bass. He entered the divisional band and solo contest in spring where he won a superior rating and was eligible to go to Price for the National contest where he won a superior rating again.



"Spinno" Contest

Lou Ava Fowler, News Reporter

The Central Junior High school of Nampa, Idaho, recently received its "Spinno" baton. Here is what "Centralite," the school paper, had to say about it:

"CONTEST DRAWS TO CLOSE

The contest for SCHOOL MUSICIAN subscriptions which has been raging in the band for the past two weeks is drawing to a close this Friday afternoon. Kenneth Winther and Rollin Peebles, leaders of the two sides, each claim victory. The official count of subscriptions, however, had not been made at press time Friday, so the Centralite is unable to make a report of results until a later issue. We feel sure that in this contest everybody wins. Each subscriber gets the leading magazine for school musicians at a special price, all members of the band get a party, and the band gets a new "Spinno" baton. Hurrah! Everybody wins!"

"Corky" and Her Band

Picture One

Cory Ann ("Corky") Keller, the three-year-old mascot of the Minneapolis, Kansas, High School band, made a big hit this spring with her twirling baton, even to the point of breaking in print in the Kansas City Times for her work in the parade at Lawrence. This Class C band has won many honors in State and National contests.

At Lawrence, Kansas, in the National-Regional No. 9, this group placed highest in marching with a superior rating; was one of two bands to receive a rating of superior in sight reading, and took an excellent rating in concert. G. Lewis Doll is the director.

Pine Bluff, Arkansas

Picture Two

The Pine Bluff, Arkansas, High School band has been entering State contests since 1933 and always placed high. In Region 7 this year, the band up and marched away in first division, Class A, in marching. J. D. McDonald is the drum major who leads the band to victory, and R. B. Watson is the director who wields the baton.

Florida Winners

Picture Three

In such a lovely State as Florida, how could this band help coming out tops? The Ocala High School band of Ocala, Florida, has held the State championship in parade for five years; and since the rating system has been adopted, both concert and parading bands placed in the first division, Class B, at West Palm Beach last spring. Mrs. B. Greeton Cole, band director and the vice-president of the Florida Bandmasters' association, tells us that the Thursday night concerts in the Civic Center park held by the Ocala High School band have become an institution during the school year. Band directors, take note!

New Competitors

Picture Four

This is the first year the high school orchestra of Greenville, Ohio, entered in competition. It won superior honors in the State and placed in the third division in the National. Director Dwight L. Brown tells us that the people of Greenville are proud of this record for a first-year organization. The high school is in Class B and expects to continue in the Regional contests. Watch out, old-timers!

Charlotte's Pride and Joy

Picture Five

Jerry Fulton, News Reporter

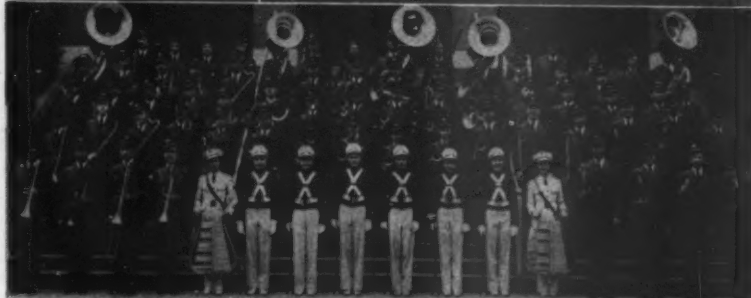
Charlotte, Michigan, has had a high school band for about five years, and under the direction of Ward C. Hynes the band has more than doubled its members.

Last spring the band gave a Band Bounce, and in June they played at the State conclave at Lansing, Michigan. During the summer, the band performed at two fairs and gave Sunday afternoon concerts at the park. Besides playing at all of the home football games, Charlotte's band has played several times this fall for the merchants on Wednesday afternoons.

Outstanding in Nevada

Picture Six

The Elko Grammar School band, Elko, Nevada, organized in 1934, won the rating of superior last May at the Nevada



State Music festival, and Elko is looking toward the future. The band today consists of seventy-five members under Mr. Ernest C. Vocelka, Director of Music, who also directs a fine forty-five piece orchestra and a chorus of forty voices.

The band is very popular, being called upon for community enterprises besides the rendering of scheduled concerts in the school auditorium. The city of Elko shows its enthusiasm by morally and financially supporting this group, and the Elko Grammar school is lauded for its excellent musical training.

The Long and Short of It

Clarence L. Mills' band of Norton, Kansas, makes frequent use of its twirlers. The rather young fella to the left is



Master Ray Bower, band mascot, who is just three years old. He twirls a steel baton just like the others. Jack Bower, right, is the drum major of the Norton Community High school. At night Jack twirls a fire baton which has two wicks on each end, upon which two different colored flames burn. The band also has two girl twirlers who use single wick fire batons. At present the band is trying to make the trip to Omaha to the Region 9 festival possible.

Designer, Drum Majors and Writer

Rita Kieis, News Reporter

The Pittston, Pennsylvania, high school band has made unusual appearances at football games. Jack Gates, senior drum major, worked out all the letters and names of schools that the team played. Jack has done considerably well without help from anyone who had experience.

Pittston has four new girl drum

majors who are grand strutters. They are Grace Murphy, Eleanor Martin, Bertha Rosener, and Rita Kesentbaum. Joseph Kieis, saxophonist, is writing original words to "The Co-Ed" march, and Pittston expects to hear it before long.

Hays Makes First Public Appearance

James Howar, News Reporter

Hays, Kansas, High School orchestra made its first public appearance this year when it accompanied Max Hughes, a local piano instructor, in the Beethoven C Minor concerto for piano and orchestra at the State teachers' meeting on November 5.

The orchestra, under the direction of Robert A. Gantner, has rated in the superior division the last seven years in district and State contests. Other plans for the group are to accompany the Tchaikowsky "Nut Cracker" ballet, given by the physical education department sometime near Christmas, and "The Flying Dutchman," by Wagner, to be given by the music department early in February.

Mosinee Tunes Up

Patricia Doherty, News Reporter

After the first eight weeks of practice, the Mosinee, Wisconsin, High School band showed decided improvement. The sour notes left by the summer vacation were practically exterminated. This has been the task of Mr. William Loebel, the new director, formerly of Markesan. The grades for both band and orchestra will be judged by the practice sheets that have been issued.

A mixed chorus and a girls' glee club have also been organized by Mr. Loebel. The mixed chorus has thirty-four members and the glee club thirty-eight members. At a recent Parent-Teachers' meeting the mixed chorus made its first appearance. The following selections were sung: "In the Time of Roses" and "I Want to Be Ready."

Extral Plane Crash!

Elizabeth Sullivan, News Reporter

Director Floyd V. Burt trains his Tilghman High School band of Paducah, Kentucky, to perform breath-taking spectacles. One formation which the band performs at football games is in the guise of an airplane. The body of the plane is formed by the band in blue uniforms, while the wing is formed by the drum and bugle corps in white uniforms; the band's drum major, Byron Ashmore, twirls his baton as a propeller; the band's trombones and basses play a pedal B flat which resembles the hum of an airplane motor; and the plane moves down the field. When the formation reaches the far end of the field, the bass drum and cymbals crash; and the plane looks as if it has "crashed" into the goal post.

From the Beaver State

Lorraine Lyons, News Reporter

Meet Delmar Trantow, first drum major of the Lincoln High School band, Wisconsin Rapids, Wisconsin. As well as being a leader of the marching band, he has first chair in the bass horn section.

Delmar has led the band in marches and maneuvers for one full year and has started on his second year. He has played bass horn for three years. Last year he was directed by Aaron Mannis, the present band instructor.

He may justly be proud of that imposing uniform, and Lincoln High expects great things from him in the near future.



Hattiesburg, Mississippi

The Hattiesburg, Mississippi, clarinet quartet won first place in the State contest for two consecutive years and third place in the Regional National contest this year at Jackson, Mississippi. At the time of the contest Thoa, St. John, Jr., was a member, but since his graduation in June, Harold Parris has taken his place. The quartet is composed of Lavonne Cooksey, Harold Parris, James Ogden and Harold Askew.

Purple and Gold

Margaret Maurer, News Reporter

The McAllen, Texas, High school in the lower Rio Grande Valley boasts of a fifty-five piece band. Their purple and gold uniforms are a striking sight as they lead the Pep squad in the maneuvers at the football games. Marilyn Moore is drum major, and Herman Wren is director.

This band is sponsored by the McAllen Band and Orchestra Mothers' club, a group organized to promote the future welfare of the band and orchestra. This year the club is studying band instrumentation, concentrating on a different section of the band at each meeting.

New Band Building

Norma Lee Herold, News Reporter

Students of the Ellinwood, Kansas, band are very enthusiastic about their new band building, and summing it up in one brief but comprehensive word, it is a "peach." No longer does the band practice in cramped quarters but in well-lighted, spacious quarters of its own.

The band has an ideal schedule this year. The students practice five days a week from 3:20 to 5:00 in the morning and every Monday evening. Second band rehearsals are on Tuesday and Thursday after school. The "Rhythm Stylists," the E. H. S. dance band, practices on Monday, Wednesday and Friday during the last period in school.



Sts. Peter and Paul Grade School Band of Reading, Ohio, Directed by Mr. Irwin Eifers

Billings-Casper Game

Betty Cutts, News Reporter

Appearing for the first time this season on the football field, the Billings, Montana, High School band played at the Billings-Casper game on October 2. The band has four new leaders. No definite positions have as yet been assigned. The students will take turns at the various positions. After marching around the field once, the band formed the letters "B" and "C." At each game the band will form the letters for the Billings team and for the opposing team along with the regular marching routines.

Dumont Visits Hackensack

Anna Miller, News Reporter

On October 25, the Dumont High School band, Dumont, New Jersey, visited Hackensack High. It has been the custom of Dumont to exchange concerts with other schools for the purpose of creating good-fellowship.

Mr. H. William Stehn, director, was introduced by Mr. Raymond Rogers, Hackensack's director of music. The band opened with an overture, "One Beautiful Day," by Hildreth, "Japanese Sunset," by Deppen, and "Semper Fidelis," by Sousa.

Mr. Stehn gave a brief talk concerning band awards. The first year a bronze award is given, the second year a silver one. These must be returned, and upon graduation a gold one is awarded. The awards are given to those who have played at eighty-five per cent of the band activities outside of school hours. The band then played "March and Entrance of the Peers" by Sullivan, "Spirit of America" by Zamneck, and "Across the Field" by Johnson. "National Emblem" by Bagley was used as an encore.

Enderlin's Drusilla

This fair young saxophonist is a sample of the Enderlin High School band of Enderlin, North Dakota.

Her name is Miss Drusilla Dels, who won second place in the State contest at Grand Forks, North Dakota, for 1937. The band submits this picture to us with pride, and we must say that we don't blame them one bit!

The weekly band concerts given by the Enderlin High School band this summer were a source of pride and entertainment to the city, thus compensating the Band Mothers in full for their work in securing the new royal blue uniforms trimmed in gold.

Right Foot Forward

Willyne Cohen, News Reporter

Forty-five beginning grade school students are in the Clinton, Illinois, high school band this year,—an all-time record. And when these players become advanced, everything will be rosy for Clinton. Mr. E. R. Sarig is the director.

Besides brand-new members, there is quite an addition of instruments, of which the members are extremely proud. These boys and girls are looking forward to a drive to raise money for new uniforms.

Speedy and Thorough

Josie Lawson, who hails from Wadesboro, North Carolina, began her career as an amateur xylophonist two years ago in an amateur show,—walking away with one of three prizes for her rendition of "The Rosary" with four hammers.



After that she did not bother to keep up the practice, but in September, 1936, Josie read that the xylophone had been added to the school music contests and so decided to obtain lessons and instructions from her mother, an xylophonist herself, practicing hard for several hours a day. A few months later she made three public appearances. In the State festival she was given a one rating and represented North Carolina at the Eighth Regional National contest held at Rock Hill, South Carolina, rating excellent. Josie's playing is only exceeded by her charming, winsome smile, and she anticipates a professional career with her xylophone.

Sebring, Florida

(Picture Below)

The Sebring High School band was organized in September, 1927, under the direction of P. J. Gustat, president director, and sponsored by the Rotary club of the city.

According to National enrollment classification, this group is in Class C. The band entered the State contest the first time in Class B and won high honors. The following year it entered in Class A, and for seven consecutive years won highest honors in Class A.

The band attributes its success to the unusual support given it by all the citizens and the many winter tourists who hear it in weekly concerts during the tourist season.



Boys' Tech

Marvin Draeger, News Reporter

From Milwaukee, Wisconsin, comes news of the Boys' Technical High School band. This band placed in first division in the Eastern Wisconsin Music contest held in Milwaukee in the spring of 1936. Many of its members have received high ratings in the solo division. There are fifty-four students in the band, while the drum and bugle corps lists fourteen players in its roster.

A Promising Future

Thirteen-year-old Raymond Mortinger is a pupil of Babette Christensen of Winona, Minnesota.

Raymond has done considerable work with his saxophone. He broadcasted several times during the year; knows all his major and minor scales by memory; and has begun studying harmony. A tireless worker, Raymond is planning to study clarinet soon, and Babette Christensen predicts a promising musical future for him.



Waco, Texas

Dorothy Roberts, News Reporter

Mr. Myron Gulther is now in his second year of training and directing the South Junior High School band of Waco, Texas.

The band is being backed by the entire school to carry off honors at the contest in April. The group has an enrollment of eighty-three with three drum majors, and the eight banner carriers are called "The Personality Line."

Brass Sextet to Play at St. Louis

L. E. Hetrick's brass sextet of Marceline, Missouri, won a first rating in the Missouri State contest in 1936 and 1937. Last year was their first time at a National Regional which was held at Lawrence, Kansas, where they won a second rating. This year the ensemble is honored by being asked to play at the General session of the State Teachers' convention held in St. Louis.

The members are: Francis Wright, horn; Glen Packham, trombone; Clyde Atkins, bass; Tommy Horpen, baritone; Bert Shoemaker, 2nd cornet; and Lauson Ogden, 1st cornet.



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A Music Enterprise
Norice Hanson, News Reporter
The students of River Falls High, Wisconsin, are members of a newly organized music club which is an enterprise to instill in themselves and others a better and deeper appreciation for music. This is the first time a club of this kind has been organized in the school. Under the supervision of Mr. Nicholas Jadinak, music director, the students are striving to make it a success.

Officers of the club are Virginia Griffith, president; Howard Wilcox, vice-president; Paul Henneman, secretary; Joyce Chapman, treasurer; Norice Hanson and Duane Paulson, correspondents. The meetings are to be held monthly in the form of a "get-together." At these meetings a half-hour program precedes the party. The program consists of musical numbers contributed by members of the club. The purpose of these programs is to learn something new about music and to discover talent otherwise hidden. After the program the club enjoys dancing, games, and refreshments.

Roe-Jan Sends Delegates
Mary Hoffman, News Reporter
The Roeliff Jansen School band of Hillsdale, New York, was chosen to send two delegates to the all N. Y. S. Band and Orchestra clinic held at Ithaca on December 2, 3, and 4.

More than four hundred applications were sent in by one hundred New York State schools. The two delegates are Marjorie Peterson and Donald Roberts.

Robert Peterson has been appointed assistant manager of the Roe-Jan band. A junior band consisting of twenty members has recently been organized. L. W. Osborn is the director.

Pasadena Independent School District

Myril McMillen, News Reporter
Way down thar in Pasadena, Texas, is a first band, a second band, and a novelty orchestra. From an enrollment of only eighteen students, Mr. J. E. Stuchbery, director, really has something there. Two drum majors, a prancer and mascot lead the first band in all marching appearances, accompanied by a fifty-piece pep squad who carry the school colors of green and white. During the present season the group has been working mainly on novelty numbers for use at football games; their latest concert numbers are the Fischer arrangement of "Raymond" and King's "Golden Dragon."

Election of Officers
Lois Olson, News Reporter
The Osceola High School band of Osceola, Wisconsin, recently elected their officers for the present school term. They are: Albert Zahradka, president; Virginia Stocker, secretary; Gladys Meyer, librarian; and Lois Olson, publicity director.

The band is under the direction of G. H. Gabel and has a membership of forty-six pupils. There is also a second band of thirty-seven. This year with rehearsals five hours a week the band expects to go places in a big way!

A Treat for Pratt
Cleo Hayes, News Reporter
It happened when the Pratt, Kansas, High School band was practicing the march, "Entry of the Gladiators," at a very slow tempo. Mr. Carl Utz, well-



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known Pratt businessman who was listening, told the band he would treat them to "cokes" if they could play it up to tempo. Well, they did and he did. After school the band "guzzled" cokes in Bob's Sweet Shop at the expense of Mr. Uta.

Benny Maynard, director, drills his marching band twice weekly. The band has been limited to forty-eight players and four twirlers who are selected from the concert band. At present the group is practicing pinwheel and spiral formations, using lights on their caps.

Band Grows Under New Directorship

Alfred Laponsky, News Reporter

Due to the directorship of Paul E. Carson, the general public of Brownsville, Pennsylvania, has awakened to the importance of school bands and orchestras. Last year when Mr. Carson came to Brownsville, he found a band of fourteen pieces and an orchestra of twenty pieces. Due to the co-operation of the public and the school board, the band has increased its numbers to sixty and the orchestra to forty.

This year the band received sixty new blue and white uniforms, and the orchestra's repertoire has been more than doubled.

News from Onawa

Ruth Morton, News Reporter

With M. D. Hudleson as director, the Senior band of the Onawa, Iowa, High school now has a membership of sixty players, a junior band of forty-five players, and a third band of about thirty-five players. In its fourth year, the marching band worked hard this fall for the District marching contest and received Superior,—thereby becoming eligible to compete in the Regional contest in the spring. Odell Woods is the drum major.

Superior East in Festival

Dick Greenberg, News Reporter

The outstanding event of the Superior East High school in Wisconsin this year was when the band entered the Head of the Lakes Band festival held in Duluth, Minnesota. Although the band only received honorable mention, they did quite well considering that about a third of the members are just beginning. The Superior East is in Class B.

Dick, SCHOOL MUSICIAN news reporter, plays solo baritone in the band.

State Teachers Present Program

Miriam Meading, News Reporter

Monday, November 9, Slaton High school, Texas, was honored with a program presented by the State Teachers' band of Canyon.

Mr. Strain, the visiting director, was introduced by Director Clyde Rowe at the beginning of the program. The first number was "Our Glorious Flag," followed by "Golden Dragon Overture," "Egyptian Dance," "The Persian March," "Enter Rosenlock" and "March N-C-4."

The proceeds from this program will aid the Slaton band in purchasing a moving picture camera with which pictures will be made to illustrate the defects of the marching band.

Progress in Aviation

More flying is done by the air lines of the United States than by the air lines of all other countries of the world taken together.—Igor I. Sikorsky.



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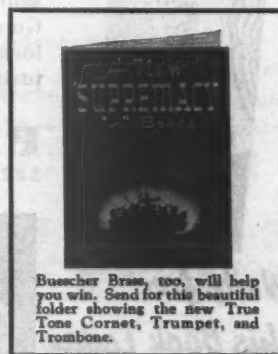
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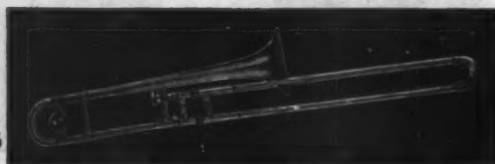
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Value of Band Mothers' Clubs

(Continued from page 21)

driver, and that each will have a dependable chaperon aboard. This service alone justifies the existence of such a club.

During a band membership drive, two enthusiastic club members can do more in one day than the bandmaster and ten professional organizers can accomplish in a week. In one club with which I have been associated, this membership plan was followed: After I had given aptitude tests, a committee of five from the Band Mothers' club took a list of those who had made high averages, studied it closely, then called on all who were in a position to arrange for an instrument. This did away with the tone of commercialism that usually attends these drives.

The parents being called on did not feel that they were being high-pressured into buying a horn as they sometimes feel when the bandmaster, accompanied by a supersalesman, calls on them. Try this plan; I can recommend it very highly.

In organizing a club, I would suggest that, with the co-operation of superintendent and organization president, a formal organization be perfected as soon as possible. By that, I mean that a charter and by-laws be written, clearly defining the duties and purpose of the club. A great deal of grief will be saved by this method. Should any question arise as to just who should control the band policies, a reading of the charter will settle any argument. This is by way of saying that the club, as I see it, should be entirely a helping organization, and not an executive board for the purpose of running the band. This executive power should be altogether in the hands of the school. Many bands have had rough going because an overenthusiastic club got at cross-purposes with the school authorities. An early understanding of aims and purposes would have saved this misunderstanding between the two groups.

In many organizations the bandmaster acts as the co-ordinator between school authorities and club executives. In addition to his regular duties as nurse, teacher, and father-confessor, he must add this duty of tactician, politician and pacifier. I might say here that in my school I am fortunate enough to have a superintendent and principal who very faithfully attend all meetings of the Band Parents' club. Their ready counsel and co-operation have been about

(Turn to page 36)

The Saxophone and the School Band

(Continued from page 7)

the requisite quality of tone, they will deliver the goods most admirably.

For a concrete example, let us take a band of fifty pieces. It is the writer's belief, based on experience, that in an organization of this size, approximately eight saxophones are necessary to achieve satisfactory balance. A section of this size would not be under the necessity of forcing, and this alone would result in an immediate betterment of the quality.

In voicing the section, the conductor is sometimes hampered by the preponderance of altos or tenors as the case may be. A practical solution must necessarily deal not only with the best possible combination, but with permissible substitutes or omissions. Ideally, the saxophone section should have two first altos, two second altos, two tenors and two baritones, or, if parts for B \flat bass are available, one baritone and one B \flat bass. As the larger instruments are heavier in tone quality, it is best to lean toward more of the smaller instruments; thus, if only seven players are available one less baritone may be used, and if no more than six can be found, the group should consist of two first and two second altos, tenor and baritone. In the original eight another possible combination is three first and two second altos, two tenors and one baritone.

Good results may be obtained by having one alto and one tenor on the second part. In this case the part should be properly transposed and copied for tenor. These parts usually abound in low C's, which are not always easy for the second chair player to negotiate. The corresponding note on tenor is F, which comes quite easily on that instrument, serving to tone down tendencies toward raucousness sometimes apparent in the second altos. The section is also benefited by the blending of the two different timbres on the part. Two tenors should never be employed here unless there is no other solution, as too large a proportion of the lower voices tends to make the general quality thick.

The use of the soprano is not recommended by this writer, who much prefers the alto, as it is the best and most logical lead instrument of the family. When soprano parts are furnished in an arrangement, there is usually only one alto part (the second,

although not generally so designated), the lead, of course, being in the soprano. Soprano parts are not often written so high that they cannot be played in the compass of the alto, and whenever they appear they should be rewritten for alto.

There is seldom any difficulty encountered in finding sufficient altos and tenors for the band, but the very necessary baritones are not always forthcoming. Most schools have string basses and other instruments necessary to the ensemble, but rarely owned privately; and they should make it a point to acquire a couple of baritone saxophones as well. As the baritone saxophone part lies almost exclusively in the lower register, which register is the most difficult for the player to manipulate if the instrument is not properly constructed, it is advisable to make sure that instruments of good quality are purchased.

For the acquisition of tone and style, the young performer should be encouraged to cultivate good taste and appreciation, and to realize that a rough, buzzy tone or one with a wide and distressing vibrato is not at all suited for school band work. A full, clear, solid tone has greater carrying power, as well as being infinitely more musical and pleasing. A good vibrato adds warmth and color to the tone, and is most heartily to be endorsed. An exaggerated vibrato is the greatest enemy of both intonation and quality of ensemble, and in the case of students suffering from this fault, the conductor would be wise to restrict them to the use of a straight tone until such time as they could demonstrate satisfactorily their complete correction of the trouble.

It is also helpful in developing tone and style, to rehearse the saxophones independently in ensemble playing, using good quartet arrangements and doubling the parts as in band. Or, special arrangements may be made by the director or others. It might be added in closing, that in bands of more than fifty pieces, the saxophones should be increased in proportion, starting with an extra first alto, then adding another second, and then a tenor, repeating the process before including another baritone, for reasons of balance noted elsewhere in this article.

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(Continued from page 34)

the most valuable asset I have found. I wish it were possible for every school band to have this help.

There are several types of clubs being organized. There is the Band Mothers' club, made up entirely of the mothers of band members; another type club is the Band Parents' club, one in which both mother and father are members, the offices being evenly divided between men and women and the meeting being held in the evening so that both may attend. Still another type is the Band Boosters' club, the membership of which is composed of all interested persons. Usually there are in every town several people who, having no children in the band, are yet vitally interested in furthering the cause. These are three types, you may know others. I should like to hear from any of you who have new ideas concerning these clubs. Like any bandmaster, I am always in the market for new thought concerning our band and its kindred organizations.

North Carolina Directors Really Go to Work

School bandmasters of North Carolina did a splendid thing when their association formed a band for the big State football game at Davidson college on November 6, when the University of North Carolina played the Davidson team. According to James Christian Pfohl, Director of Music at the college, the band did a fine job and caused a great deal of favorable comment.

"I feel that occasions such as this do a great deal towards bringing the bandmasters closer to one another," said Mr. Pfohl, "and this in turn does a great deal towards helping the school band movement throughout the State. Besides, those who participated in the band seemed to enjoy it, and everyone had a fine time. I believe that this association is going to do great things for the bands of North Carolina."

Elsewhere in this issue is a picture of the group though it is incomplete because five of the boys were camera-shy. Anyway, we have their names and here they are: Thane McDonald, Davidson; W. P. Babcock, Davidson; James Christian Pfohl, Davidson; Cecil Brodt, Charlotte; Claire Shadwell, Charlotte.

The only way a farmer can get permanent farm relief is for him to sell the farm.—St. Louis Star-Times.



Bill Moore, French Horn
Lenoir High School, Lenoir, North Carolina

1937 Eighth Region First Divisioner

(Picture on cover)

When Bill Moore of Lenoir, North Carolina, was in the fourth grade, he took a fancy to the piano. After a year or two, he gave it up feeling he had achieved nothing; although this training merited him a place in the band as his director was interested in students with some musical training.

So, Bill, who will graduate in 1939, became a member of the famous Lenoir, North Carolina, band. Bill's first instrument in the band was a mellophone, and after he was able to play it with ease he received a French horn. The French horn was entirely new to him at the time, but he mastered it and this spring made First Division in both State and Regional contests, rendering Strauss' French Horn Concerto.

In 1934, after he had been playing the horn for two years, Bill decided

he would enjoy studying the violin just as a side line to his band work. Fortunate in having an excellent violin teacher in the town, Bill began lessons, realizing within a short period of time that the violin gave him more pleasure than anything he had ever done before. He entered several contests, he says, losing most of them. But this spring Bill placed in First Division in the Regional contest on his violin with "Polish Dance" by Severn.

This young man who has won State and Regional contests on two instruments believes he never could have accomplished it without the guidance of his instructors, James C. Harper and Claire Ordway. In the future Bill plans to teach music or to otherwise connect himself with musical work of some sort.



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Have You a Little Dance Band in Your School?

Yes? Send in Their Story, and a Picture for Publication Here

Last year the Chambersburg High School initiated a broader musical program by putting the dance orchestra in its music curriculum under the direction of a faculty member, Mr. Philip H. Young, who had taught music in Delaware before coming to Chambersburg. The orchestra rehearses at 3:30 twice a week; it uses music and equipment purchased by the school. Any money contributed to the organization, when playing in school or out, goes into the music fund to be used for the purchasing of new music, equipment, and other necessities.

The orchestra is no small one. It consists of five brass, four saxes (1st and 3rd alto, tenor, and baritone), four rhythm, three violins, one accordion, three vocalists, a whistler, and a dancer. With this large group and the modern arrangements, an evening of pleasing and varied entertainment can be presented.

A "public address" system, a one hundred-fifty dollar drum outfit, a library of one hundred twenty-five numbers (stocks and specials) make up the equipment which the orchestra uses.

Last year the organization played for all of the school dances but one, several nearby college dances, and once a month at a local hotel. It also presented two assembly programs and assisted in a fashion show.

An enlarged program has been prepared for this year, with the addition of a second dance orchestra of the same instrumentation. This orchestra is being directed by one of the players of the first orchestra. It will play for the smaller club parties which are held frequently.

This type of organization, the school feels, provides an outlet for that extra energy of its musicians.

Street railway service in many cities is being discontinued. This is published for the information of many who are still waiting on corners for street cars. —Omaha World-Herald.

It doesn't matter how small the scandal is—there is always enough to go 'round. —Anon.

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Candy made of wood is being exhibited in Germany.

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Mount Whitney, highest peak in the United States, has lost 16 feet of height in the past 1,000,000 years.

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The young man who is coming to see our daughter surely does enjoy life. He gets a big laugh out of everything he says. —Milwaukee Journal.

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

My son Robert is now a senior in high school. He has had a good teacher on trombone for four years and is so interested in the instrument that he wants to make music his profession. His mother and I want him to go on to college; his teacher, too, pointed out that he could make his instrument defray some of his expenses.

When talking things over with his mother, she suggested that I write for your opinion. Since the boy is devoted



Mr. Raymond

to your book and work in *The SCHOOL MUSICIAN* I am sure that he would be moved by your suggestion. I feel, too, that you will support his mother and me. —J. B. R., Dallas, Texas.

I am deeply sensible that it is quite possible that careers could be shaped or reshaped by an adviser in the foregoing problem. Feeling the weighty responsibility of my position, I have debated with myself for more than a month whether I ought to confine my answer to this father in a personal letter or give it to all of you young "Roberts" through this column. It was not until I had convinced myself that you would, out of respect to clarity, forgive me for an excessive use of the personal pronoun that I decided thus to commit myself.

I must advise you that the opinion herein expressed is solely that of one man. Others might present an opposite viewpoint with more acceptable logic. Nevertheless, if I cause you to think seriously before committing your life to a definite project I shall feel justified in my position.

Music in America is an economic luxury. It is one of the first "commodities" that can be dispensed with in times of stress. In fact, during a period of depression it is considered something totally abstract and unnecessary in the scheme of bare living.

It is true that all professions suffered

during the last depression, but it is also true that no other profession suffered in the same devastating degree as did music. Thousands of men who had spent the best part of their lives and untold dollars perfecting themselves to a symphonic level were thrown upon the streets to drive taxicabs. This is not an idle statement but a fact that your local A. F. of M. will substantiate.

When a degree of prosperity returned to us, did these taxi-driving musicians return to their orchestras and bands? Few of them did, but most of them did not. I saw one of them only yesterday; he reads gas meters for a living.

Music,—the type that pays in America, —is something that one doesn't go back to. One must keep ahead of it or otherwise one cannot compete in the mad, unreasonable scramble for "something different."

The music profession, more than any other work, is subject to the whims of a fickle, ever-changing public. Even during the time you seniors have been in high school the "swing," dance, and entertainment bands have changed their rhythms and styles. Today to maintain a position in a paying orchestra one must not only possess unquestionable entertaining and musical ability but a greater adaptability.

The music profession has for years been overcrowded. Today the interest in school music, bands and orchestras, is at a greater height than at any period in American history. This means that tomorrow more young players than ever before will be taking music as a profession, thus adding to an already overcrowded field.

It is always presupposed that were we to go back to the beginning of our careers, we would take with us the wisdom that had accrued to us 'till today. If I were again standing on the threshold of thirty years ago, using my experience to balance the scales of judgment, I would not tolerate the thought of becoming a professional musician. My trombone would take me through college. Understand that I would not discard my music; I tried that and it proved impossible; but rather would I play for pleasure and not for bread. If I felt an uncontrollable urge to limit my life to music, I would still go to college and major in music supervision.

Today you young fellows are standing before an open portal of learning; a portal that beckons you to enter and take advantage of the many opportunities to acquire the higher knowledge that would enable you to go far beyond the restricting fields of those that you would encounter were you just a professional performer.

There are many colleges and universities in America that gladly concede a large portion of prescribed tuition in exchange for service in their bands and orchestras. Your principal and music supervisor will gladly assist you in making a decision.

Let me also urge you to read the article in the October issue of *The*

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SCHOOL MUSICIAN by Mr. Clarence Warmelin entitled "Make Your Music Work for You."

The Arban method says that in breathing, the abdomen should not be allowed to swell, but should recede as the chest expands. Your book says that it is the other way around. I breathe as Arban recommends. Should I change?—R. C., Perham, Minnesota.

Whether Arban chose deliberately to advocate a manner of breathing opposite to that recommended by the medical science of his day, or whether he was unaware that "chest" breathing utilized but a small portion of the lung capacity, I cannot say. I do know that today no physician or physical instructor will allow you to breathe as Arban recommended. Deep breathing, abdominal breathing, or diaphragmatic breathing, call it what you will, is the natural way to breathe; and though I searched for a whole afternoon through volumes on this particular subject in the Congressional library, I could not find one instance in which "chest" or shallow breathing was not condemned.

The first factor in which a voice teacher drills a pupil is deep or diaphragmatic breathing. If a person is to employ his respiratory organs at all in either a singing or speaking effort he must, if he expects to "go places," first develop the natural method of breathing.

Because of the great amount of wind power needed by the wind instrument performer, he must resort to "forced" breathing. This is diaphragmatic breathing in its most dynamic form; and this constantly employs the abdominal muscles to force the diaphragm to its greatest height and depth.

The diaphragm is the floor of the lung chamber. The lung chamber is increased in size by lowering the floor. The floor cannot be lowered without the use of the abdomen which moves outward when the floor is lowered and inward when it is raised.

If you would demonstrate this fact to yourself, you have but to lie down on the floor and relax. You will notice that your abdomen is gently rising and falling. You will note also that when the abdomen is moving up you are in-haling; when it goes down, you are ex-haling. This is the natural way to breathe, and if you expect to be successful in a profession, the success of which demands the proper use of the respiratory organs, you will adopt it.

"I consider your magazine very valuable in the school music work at Cornell college. All of the students in my department are required to read your publication. We appreciate your good work."—Lloyd Oakland, Mount Vernon, Iowa.

"Your magazine is great; I shall always want it."—N. Kenneth Sather, Band & Orchestra Director, Kent, Washington.

"I read The SCHOOL MUSICIAN from cover to cover and enjoy it more than any other magazine."—Miss Doris Councilman, 473 South Lake Street, Los Angeles, California.

"I find your paper interesting and worthwhile."—T. Raymond Uhlinger, Director of Music, Iron Mountain, Michigan.

"I enjoy every issue of The SCHOOL MUSICIAN and look forward each month to its arrival. I have found that it has helped in many ways."—Clay Smith, Bandmaster, Gordon Military College, Barnesville, Georgia.

See If I Can Answer Your Saxophone Question

By H. Butterworth, Jr., Washington, D. C.

Send your questions to "The Wood Wind Studio," 1726 Pennsylvania Ave., N.W., Washington, D. C. Mr. Butterworth will answer them in the next issue of *The SCHOOL MUSICIAN*.

This month we have a rather long letter from J.E.R. of Ellsworth, Minnesota; his questions are of such general interest that we are answering them in full:

Q. What is your opinion of the "....." saxophone? What make do you think I should get if I could afford a new one?



Mr. Butterworth

A. The make my correspondent mentions is one of the cheapest on the market. Most of the big American band instrument companies put out a high grade line under their own name, a cheaper line under a different name, and a still cheaper line under a third name; these last instruments are generally intended for beginners who would not know how to care for an expensive instrument, and it is not to be expected that a high degree of technical performance can be attained on such an instrument any more than you would expect the same speed and comfort from a low-priced car that you get in a sixteen-cylinder job. Where price is not a factor, some professionals use an imported instrument, but the best American saxophones are capable of giving fine results.

Q. What is your opinion of mail-order courses? Do you think they are any help to playing better?

A. Personal instruction is much more satisfactory. The fingering and other elementary matters can be learned from any good instruction book, and the finer points of tone quality, etc., can best be demonstrated and understood through personal contact. Then, too, every pupil has individual problems and difficulties to be overcome.

Q. How can one develop a strong embouchure?

A. As explained in one of my previous articles, each of the different factors which enter into good playing should be developed separately. The embouchure is perfected by "mugging," or conscious movement of those muscles of the face which are employed in playing, exercises which are practiced repeatedly until the muscles develop strength and substance.

Q. Is triple tonguing possible or used much in saxophone work? Do radio artists actually tongue each note when they play fast?

A. Triple tonguing is possible but of no practical use. When you hear a fast passage played in detached or staccato style, each note is tongued. Speed in

tonguing can be developed to a remarkable degree; four sixteenth notes to a beat at a metronome speed of 120 or 126 is possible for any ambitious player, and stars tongue much faster.

Q. When tonguing should you allow the tongue to touch underneath the reed, or is this a bad thing? Does the length of the saxophone cord have any effect?

A. The best and fastest method is to use the tip of the tongue on the tip of the reed. However, individual tongues vary in size; some players having a large tongue may find this difficult. The length of the cord should be such that the mouthpiece will enter the mouth naturally without any aid from the hands in holding the instrument.

Q. Are there any articles published explaining the various reed patterns and how to touch up reeds?

A. Several of the saxophone manufacturers have free booklets giving helpful hints on how to select and trim reeds.

Q. What are the chances for saxophone players to get jobs nowadays? Are tenors more in demand than altos?

A. The old adage, "There is always room at the top," tells the story of today; good men get work. So many musicians are now turned out by the school bands and orchestras that competition is keen, and you have to be good. As for tenors vs. altos, it is like the white horses which ate more than the black horses because there were more white horses; ninety out of a hundred beginners buy an alto, so alto players are more common. But a tenor man must be good too, and particularly, he is expected to have a good style of improvisation as the tenor is usually featured in the "get-offs."

Q. What is the rule for trilling?

A. A trill is made from the given note to the note next above in the key of the piece. Example: Key of G, trill on E, you would trill E and F sharp; key of F, trill on E, you would use E and F.

Since Mr. J.E.R. has used up our space, I will ask all you other people who wrote in to be patient; your questions will be answered next month.

"I greatly enjoy *The SCHOOL MUSICIAN* and think it is worth much more than I pay for it."—Miss Marie Bates, Vassar, Michigan.

"Your magazine continues to be a source of information and interest to myself and my band members."—Ivan D. Kennedy, Music Director, Oakaloosa, Iowa.

"My bandspeople are glad of my recommending your magazine. They find it not only pleasing to read but instructive also."—Dwight G. Davis, Music Supervisor, Shreveport, Louisiana.

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Herbert L. Clarke (left) gives young Arthur Nicholson (center) a few pointers on solo work, while Frank Holton (right) listens in.

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Stealing Thunder

"Those two radio sound effects men are not speaking to each other."

"Why not?"

"Oh, each claims the other is stealing his thunder!"

Golden Rule

"Your doctor's out here with a flat tire."

"Diagnose the case as flatulency of the perimeter and charge him accordingly," ordered the garage man. "That's the way he does."—Army and Navy Journal.

Extra Wear and Tear

"Why raise my rent when I am only occupying this miserable little attic?"

"Well, you use the stairs more than anybody else."—Toronto Globe and Mail.

Touching Scene

"Hello, Dad. I thought I'd just come up and see how you feel."

"You're too late, son. Your mother and sister both had the same idea earlier in the day."

Two Sizes Larger

"Heard the latest news about New-rich?"

"No—what now?"

"He bought a Louis XIV bed, but it was too small for him, so he sent it back and asked for a Louis XVI."—Toronto Globe and Mail.

Foresight

Little Bobby had eaten unsparingly of cake, candy, nuts, popcorn, fruit, etc., at the party.

"Will you have a little more cake before you go?" asked his hostess.

"No, thank you, Mrs. Jones, I'm full," he replied.

"Then," said the hostess, "you'll put some nuts and candies into your pockets, won't you?"

"They're full, too," he said regretfully.

Old Problem Solved

"I wonder what they do with old safety razor blades in Aberdeen."

"They shave with them!"

The Ham in Ours Is Photographed On

"Now that the 'chef' at the corner lunchroom has become an amateur magician," a co-worker reports, "we are getting sleight-of-ham sandwiches."

When Sir Thomas Lipton returned to England following his last cup race, he was accosted by an extremely patriotic British lady, who anxiously inquired, "Is it true, Sir Thomas, that those Yankees put something in the water to keep your boat from winning?"

"Ah, yes," replied the grand old sailor. "This year it was the Enterprise."

A cross-country highway is now open in Arabia. The touring public is warned not to pick up whirling dervishes by mistake for ride-thumbers. — Los Angeles Times.

Based on the time required to eat the kind most folks can afford to buy nowadays, all steaks, we guess, will soon be minute steaks.

Clarinet "Q's" and "A's"

By Clarence Warmelin

I have had a great number of inquiries during this year and last concerning the desirability of music as a profession, the remunerative possibilities and the opportunities open to anyone contemplating such a career. I have chosen to answer all of these questions in the space allotted to me this month. In order to do



This department, conducted by Clarence Warmelin, noted clarinet teacher and coach, is a regular feature of **THE SCHOOL MUSICIAN**. Send your clarinet questions direct to Mr. Warmelin at 1419 West Winona, Chicago. Your correspondence is invited. Write.

this I will attempt a general résumé and indicate the possibilities involved.

There are certain considerations which must be spoken of first. I would, under no circumstances, advise anyone to enter the music profession without the proper training and background. Music is a profession and an art which requires long hours of application and endeavor, and moreover requires a gift of talent as a natural attribute. Neither would I advise anyone to enter this profession who does not have an innate love of music as an art. Without this love all of his returns, be they large or small, will be no lasting gratification to himself, nor will his playing be a real gain to society. It is most difficult to strike the proper balance between commercialism and artistic endeavor. On the one hand we are likely to become mere craftsmen, and on the other we are ever in danger of being accused of "long-hairedness." Each man, of course, must find his own salvation, and I merely mention these dangers to indicate that I believe there is a possible solution to them by means of forethought and sincere purpose.

Presupposing that one who is planning on entering the field of music as a profession has fulfilled all of the preliminary requirements, there are to my mind three fields of activity open to him. They are dance and radio work, concert work and the field of educational music.

I combine dance and radio work because in those two fields the highest remuneration is possible and also because they are the most commercialized of the two. In dance music work will be found the greatest line of activity owing to the many grades of good, bad and indifferent classes of bands. It is very certain that in this field one can start at the bottom and work up. Logically, dance music is the first step in entering the profession because of the fact that an aspiring young musician, no matter where he is located, in large city or small village,

can always find such a group to play with. Dance music is the primary form of entertainment in music and as such will always be popular. In this field one will be paid according to his talents and ambitions. The salary of a good dance man is something to be envied.

However, the best paid musician in the world is a radio artist. The radio musician makes a good deal more than either the dance or concert performer. It requires a special technique and a certain kind of talent which is more or less accrued after many years of dance, show, and other work.

The concert field is probably the most limited of the three because of the scarcity of symphony orchestras and concert bands. It also requires a special kind of talent and certain attributes which come only by experience. We are all hopefully expecting that in the near future concert music will receive more support, and it is altogether possible that some great change may soon take place.

The other large field to which many young musicians turn in accordance with their opportunities is the field of educational music. This implies instruction whether privately or in school music and consists essentially in the impartation of musical knowledge to the youth of our nation. This field is unlimited as to possibilities but rather limited as to remuneration. But it is at the same time the most satisfying and the most exacting of all. It requires a much broader training and cultural background, and it is the most constructive of all the aspects of music. The field of educational music is the hope of artistic and musical America, for in the youth lies our genius and on our genius depends our musical future; and in our youth lies our appreciation of the genius and on that appreciation depends the future of this genius.

I must add one final word which may very well prove either the touchstone to the interpretation of the above or which may merely serve to add to the confusion likely to be established by such suggestions concerning the complications of the question. I should like to say that while it is possible to arbitrarily divide into certain fields the various activities in music as a profession, it should be acknowledged and recognized that they overlap and are so interdependent on each other that it is hard to say just where one leaves off and the other begins. Not that this is particularly necessary in the answering of our question but merely a fact which should be understood. A musician is a musician be he one kind or another, and the profession is not so overcrowded but what there is always room at the top for fine talent. If one can satisfy those first few requirements and is willing to work and work hard, he can and will find his niche in his chosen profession.

Nice of You, Dean

If I were a millionaire, I think I should found a college for the training of domestic servants. I should get some ladies to design a perfectly sweet uniform for them.—Dean Inge.

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How I Would Modernize the Band

(Continued from page 6)

fore the contest date, giving all contestants one week rehearsal. This would be a test of real musicianship, eliminating the sight reading contest and would add much good music to band libraries. The same procedure could be carried out for orchestras.

A great fault I find in many high school bands is in their inability to play anything containing the least bit of syncopation. This fault lies in not dividing time properly and in inaccurate counting. I believe the great Brahms was the first composer to use syncopation extensively, and all the composers of the present day, in all fields, use it without restriction or restraint. The inability to play this music is a great handicap and unless remedied will keep school bands and orchestras from playing modern music, which will in turn discourage modern composers from writing for bands. Syncopation is one of the best means of developing a sense of rhythm and should be given more encouragement and consideration in the school band and orchestra movement.

Take the Backache Out of Practice

(Continued from page 10)

hear at the solo contests in the spring "fighting notes" but having no real foundation upon which to build a truly musical interpretation.

A good device for keeping your development symmetrical instead of lopsided is to cover your entire lesson in each session, but work first on that material which makes the greatest demands on your embouchure. This should come, of course, after your warming up period has been completed. Your solo or band and orchestra music which probably will be a challenge to you from the standpoint of difficulty should be worked on about the middle of the time and the easier material toward the end of the period. If you were to practice the solo when you were "fresh" you would not be likely to build up the endurance necessary to feel at ease when playing it in public. On the other hand, if you were to put it off until the end of the session you might be too tired to do your best on it or begin to force your embouchure in order to play it at all.

Good luck to all in the spring contests and concerts!

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Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, Chicago

My question and answer column as published in the October issue of *The SCHOOL MUSICIAN* brought forth so many new questions that I have decided that it might be of benefit to more readers should I answer these questions so that all who are interested may read.

First I wish to thank Miss Pansy Cald-



Rex Elton Fair, well-known Chicago teacher and composer for the flute.

well, De Land, Florida, for her fine letter in which she states that "your articles have helped me a great deal."

Question: Although I rated first division in the last contest, I know that I must use a lot of wrong fingering because I have just "picked up" the flute. Where can I get a chart showing the correct regular fingering for the flute?—P. C., De Land, Florida.

Answer: Some time ago I stated that it would be my pleasure to forward a finger chart such as is used in the Rex Elton Fair Flute Method to anyone who desires it. At that time I was drawing those charts out by hand, but the demand for them has grown to such an extent that I have had to call on my publisher for help. Mr. Cole of the Cole Publishing Co. has assured me that he will print up as many of these charts as may be needed.

Question: I have been playing the flute for about four years and play fairly difficult music but am interested in improving my playing. Could you suggest some studies for me? Our director says that

I play flat, and she doesn't think that it is due to my instrument. Would you please suggest a remedy for this?—C. J. S., Austin, Texas.

Answer: There are several causes for playing flat, but the most common one comes from turning the flute embouchure (blow hole) in (towards you) too far. This causes the air column to be directed against the lower part of the outer wall of the embouchure instead of against the broad flat surface as it should be. In order to understand just what is meant by this, play a long tone on your flute and while doing so roll your flute in and out. You will notice that when the flute is turned in the pitch is low, when turned out the pitch is high. Playing with the embouchure turned in too much not only makes the tone too low in pitch but produces a very thin, hard quality. If the embouchure is turned out too much, the tone is sharp, loud and very breathy. It is the splitting of the air column by the outer and upper edge of the embouchure plate that produces the tone. Consequently it is necessary that the flute head joint be adjusted so that neither too much nor too little of the air column goes over the edge of the embouchure plate. A little practice in this will help you to determine at just what angle the air column should be directed. Be sure to adjust the flute so that the keys are squarely on top and not tipped over to such a degree as to go through the keys on the side of the flute.

Question: Isn't it true that there are a great many more closed G sharp flutes used than those with the open G sharp?—D. M. C., Miles City, Montana.

Answer: You are right about the flutes with the closed G sharp outnumbering those with the open G sharp. A recent check up on this by one of America's best-known flute makers shows that there are about sixty-four closed to one open G sharp used in this country. This is probably due to the fact that the French school of flute playing seems to have captured most of the flute students in this country.

Question: (Before answering this question I wish to thank Erna and Olga Carl of Lawrence, Kansas, for their very nice and interesting letters. Now for the question.) Will you please tell us how to finger the second E flat above the staff? Do you ever come across any notes that high in professional playing?

Answer: Only once in all of my experience have I ever come across the second E flat above the staff. That is to say only once when the director expected it to be played. The director was not disappointed by not hearing that tone, but I must confess that it was played by our piccolo player who of course played it as though written an octave lower. The effect seemed to be very satisfactory and brought a congenial-looking smile from our conductor who ordinarily was quite a stern fellow, with smiles for very few who did not do exactly as he directed them to do. This note is most impractical, which reminds me that at one time I was playing duets with one of the

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world's most famous players and teachers when one of his students rushed in and asked him how to finger that very note. His reply was, "Thank goodness, I do not know how to finger it." Under separate cover I have sent you two or three different fingerings that are supposed to produce this tone. However, I would advise you to spend little time trying to get it as the chances are that you will never find practical use for it even if you do succeed. No good will come of practicing to play E flat altissimo.

Miss Alverda Bentingen of Donnellson, Iowa, writes: "I hope to see more articles on the flute in the future issues of *The SCHOOL MUSICIAN* as they are very worth-while. Thank you, Miss Bentingen.

Her question: You have stated that the fourth finger of the right hand should be held down on the D sharp key at all times except when playing such notes that would demand that this key be closed. I have taken lessons of various teachers of the flute for three years, and none of them have ever insisted that this be done. Do you think that it is absolutely necessary?

Answer: If you are ever to become a really fine flutist it is very necessary that you keep this fourth finger right hand down on the D sharp key at all times except, of course, when playing such notes as low C and C sharp, low and middle D and high C (second above the staff). In the first place, the acoustics of the flute are so figured out that better results will be obtained by keeping that tone hole open. In the second place, it affords a much easier and more graceful position and makes your playing much easier once you get accustomed to it. Finally, there is not a single artist flutist in the land who does not strictly obey this rule. That it is neglected by many I know, but this is no reason for carelessness on the part of those who aspire to become as efficient as possible on their instrument.

C. D. D., Kansas City, Missouri, and L. H., Denver, Colorado, have each asked questions concerning adjustments and general care of the flute. These are questions that most of the Flute Playing fraternity are interested in, and for that reason we are going to publish, in my next column, a whole list of them that are taken from my Flute Method.

Is 100% Enough?

"The boys and girls of my band have an eye on one of your 'Spinno' batons, hence the enclosed addresses and check. Last year, I subscribed and put the issue in the school library—result—thirty-seven subscriptions this year and a class in twirling. I sincerely hope my whole band will subscribe 100% next year."—Bryant A. Minot, New Rochelle, N. Y.

We must admit the reading of *The SCHOOL MUSICIAN* is something like eating popcorn; once you get started, it's hard to stop.

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Here is an interesting letter from Mrs. Robert Purvis, Westfield, New Jersey, which you will all enjoy reading because it tells what an ambitious group of mothers can accomplish even before they are organized into a permanent, orderly club:

"The mothers have been working for some time in conjunction with the school band director. This year there are 75 in our band, and we have expended \$1500 for new uniforms. And are we proud of our band! But we still have \$300 more to raise.

"Our one movie in town is very co-operative. They give us a certain picture to use as our benefit picture. We sell the tickets prior to the day the picture opens at the theater. These tickets are specially printed by the movie owner. All tickets sold by us are counted to our credit, and we get half back on every ticket sold. No ticket sold at the theater goes to us, so you may know we canvas the town before the picture opens. We made \$100 this year and almost \$200 last year.

"Recently the mothers spent hours making coverings in red and green for the band caps for an important football game with 'The Rose City' of the East. The band formed a rose for the stunt between halves.

"Now please send me any information you may have on by-laws and organization plans. We are anxious to get started on something permanent."

The Bloomsburg, Pennsylvania, school district, where Sam W. Kurtz is supervisor of music, is going to have a band parents' club. They have written for sample constitution and by-laws which have been sent, and we will have more news for you from this club later on. "This year's high school band numbers 58," writes Mr. Kurtz, "and we feel we have accomplished a great deal during the past year."

It is most gratifying to observe by the amount and kind of mail that passes over the editor's desk between issues how rapidly and nationally the band parents' club idea has spread to every city and hamlet where instrumental music is taught in the school. We have been plugging this idea for years through this column because we know, and have known, the wonderful impetus it gives to this branch of education, and we are glad and proud to have been instrumental in the formation of hundreds of clubs.

Zeigler, Illinois, is one of our late fellows. Charles Neal is music supervisor there and has applied for model constitution and by-laws which we are always happy to provide.

And here is a letter from Bandmaster James W. Johnson of Yazoo City Public schools in Mississippi which naturally brings joy to our hearts. If you don't mind, we'll modestly include the last paragraph:

"Using the model constitution and by-laws found in the September issue of THE SCHOOL MUSICIAN, we have recently organized a Band Auxiliary club. The club will have a regular meeting once a month with the band or small ensembles giving short programs before each meet-

ing. The first meeting was held November 2 with almost all band parents present. The club is already making plans to buy new uniforms and sponsor the fall concert. Your magazine is of inestimable value to both my students and myself. We have added it to the high school subscription list, and I am insisting that each member subscribe to it."

One thing that pleases us very much is the fact that school bandmasters themselves are getting behind organization of band parents' clubs. There was a time when many band directors felt that while such a club was obviously a great help to the band in community affairs, particularly that important problem of raising money for uniforms, new instruments, contest trips, and the like, that there was an equivalent disadvantage in the possibility that a well-organized club might want to run the band, so to speak, and thus usurp the function and authority of the director. This, of course, is not the purpose of a parents' club, and such an attitude on their part would be deadly. The director must at all times hold the law of the band in his hands. The occasions are indeed rare when this province has been violated, and in those cases we believe it has been largely due to misunderstanding or lack of authoritative power on the part of the director.

We are therefore very pleased to see that bandmasters have completely overcome this fetish and are themselves taking the initiative in getting their band parents organized into operating clubs.

At Donnellson, Iowa, the supervisor of music in the public schools, Don McKinley, has recently organized a parents' club "to aid the local school musicians and weld the school and the home more closely together toward this goal."

We have provided our model constitution and by-laws as a guide to the formation of this permanent club, and we hope for some tall stories of high financing from them soon.

And this letter which we are very happy to pass along because it is so interesting is from Mrs. E. T. Hubbard, president of the Iowa City Music Auxiliary. She writes:

"Since so many new parents' clubs are being organized who are probably eager for suggestions, I wonder if you would like to hear from the very well established, Incorporated Music Auxiliary at Iowa City. For the past four years we have raised on the average of \$2,000 each year to finance the trips of our band and orchestra to the National contests.

"Our biggest project that we have undertaken twice, is a huge Fourth of July celebration at our City park. This year we cleared \$1,700. We advertised it widely throughout the county and had free attractions including fireworks going on all day. We charged 10c admission at the gate and ran all the refreshment and novelty stands, carnival games, et cetera, ourselves, with a commission on a few imported rides.

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(Continued from page 2)

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